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ABSTRACT

Creative dramatics is an art form which enables children under the guidance of an imaginative and responsive adult, to reinforce academic subjects, establish a positive self-image and develop the processes of concentration, analysis, evaluation, inference, and creativity. Designed to assist elementary teachers and administrators, this book does the following: offers basic definitions of creative dramatics; suggests exercises and activities based on human experience; outlines techniques and procedures for teachers of regular, special education, and multicultural groups; and presents sample lesson plans, annotated bibliographies, and evaluation instruments. (MAI)

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Creative Dramatics In The Elementary School

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FOREWORD

Creative Dramatics in the Elementary School is designed to assist elementary teachers and administrators in the development of creative dramatics as a part of the balanced elementary school curriculum. Creative dramatics provides exciting and practical procedures for strengthening and interrelating all subject areas, for the establishment of positive self-image in children, and for developing the processes of concentration, analysis, evaluation, inference, and creativity.

The handbook contains definitions, suggested exercises and activities, techniques and procedures for teachers, sample lesson plans, annotated bibliographies, and evaluation instruments.

Although the major writing of **Creative Dramatics in the Elementary School** was done by Coleman A. Jennings and Lola H. Jennings of Austin, a number of Texas teachers experienced in the use of creative dramatics in the classroom also made significant contributions to the development of the handbook.

M. L. Brockette
Commissioner of Education

PREFACE

As a teaching tool, drama is at once both practical and creative. First, it is a means toward quicker, more comprehensive conceptual understanding. By using drama as a bridge, children can quickly grasp certain concepts from various areas of the curriculum.

Second, creative dramatics strengthens the integration of thought, action, and language for children. It develops their understanding of and skill in the use of language, perhaps the most vital area of their elementary school learning.

Third, creative dramatics affords the teacher opportunity to gain insights into the interests of pupils. It helps the teacher to know each child better as an individual. Through creative dramatics, children express views of themselves, of others, and of the world, providing insight that enables a teacher to design activities to meet the needs of the diverse individuals who compose the class.

Fourth, to dramatize life and human experience is a natural impulse in children. The impulse to dramatize springs naturally and inevitably from their play. The teacher does not have to implant creative dramatics into the realm of the child but has only to make use of an already existing capacity. Children are natural dramatists, actors, designers, singers, and dancers. As a collaborative art, drama allows the child to explore, expand, and utilize these abilities. The child is able to harness and design his or her creative energies to serve the communication of an idea.

Fifth, creative dramatics provides teacher and children with a common language. In a diverse and rapidly changing society, the classroom must be able to surmount the splintering separations of ethnic, social, economic, cultural, and personal values and experiences. The basis of drama lies in the experience of being human. On this ground, teachers and pupils meet as equals despite variances in backgrounds and in quantity and quality of experiences. The classroom is a community of diverse individuals; creative dramatics is a communal activity depending upon diverse expressions. It is a meeting ground with a universal vocabulary.

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Authors of **Creative Dramatics for the Classroom Teacher**

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INTRODUCTION

Creative Dramatics, a Definition

Creative Dramatics is the art in which children, under the guidance of an imaginative and responsive adult, create ideas, characters, and action which eventually become scenes of a narrative with improvised dialogue and action. It can reinforce academic subjects, infusing the learning process with excitement and fun as the children verbally and physically play out their new knowledge.

Other activities of creative dramatics which are shorter and less complex than the dramatization of a complete story are sense awareness exercises, pantomime, and characterization. Even though the class may have progressed to dramatizing narratives, these brief activities should continue to be used as learning aids in academic subjects.

In all activities of creative dramatics, the human development of the players — both individually and as a group — is the goal, rather than the satisfaction of an audience.



In an improvisation, a child focuses on "becoming" a character who thinks, feels, and reacts to a particular situation.



Common Forms of Creative Dramatics

Rhythmic and Musical Activities are imitative and interpretive reactions to regular and irregular rhythmic patterns and musical moods. In such an activity, the teacher may say:

Move your hands with the rhythm you hear.
What animal has such a rhythm in its movement?
Where is the animal? What is it doing?
Move as the music demands.
What does the music make you think of?
What could be happening as you listen?

Sense Awareness Exercises are activities in which a child actually uses one or more of the five senses and then is encouraged to interpret the experience imaginatively.

What does a stapler look like?
Sound like? Feel like?

Other activities develop children's sense memories as the players concentrate to recall how metal smells, molasses feels, or a mosquito whines.

Pantomime is the creation in space of an object, animal, or character in a situation by using concentration and body movement with no sounds or dialogue from the player or players.

Pantomime a mother robin searching for and then finding a worm. Although she has difficulty, she finally succeeds in getting it from the ground. She takes it to her nest full of babies.

Improvisation is the creation of a character through movement and speech. The child focuses on "becoming" the person who thinks, feels, and reacts to a particular situation. "Staying in character" means to sustain that concentration as a character. Sometimes characters are combined to create a short improvised scene of action and reaction.

One child becomes an old man waiting in the cold evening for a bus. He drops his fare, the only money he has with him. A second player is a young woman, late for an appointment, who hurriedly comes near as the man looks for his money. He speaks to her.

Narrative or Story Dramatization is the creation of an improvised story based on literature, science, history, current events, or children's imaginations. The children are guided by an adult who tells the story and then discusses its dramatic action with them. After planning the playing, the children act out the narrative either from the beginning to the end or in segments. Each playing is evaluated by the participants before the scenes are repeated a second and third time. If the narrative has been played initially in segments, the final dramatization can be the recreation of the complete story.

Values

Creative dramatics:

- extends children's self-confidence as they recognize their growing ability to communicate
- gives meaning to abstract concepts by making them real through dramatic play
- enriches children's aesthetic sense as they learn to appreciate good literature
- provides a controlled outlet for expressing strong emotions
- enables children to experience through dramatic play the hardships, triumphs, relationships, feelings, and thoughts of others, so that they will become more sensitive to and understanding of others
- opens children to a greater realization of the uniqueness of each of them
- allows every child to experience the feeling of success
- unites the class through participation in the playing, the analysis, the observation, and the discussion
- makes learning a pleasurable and exciting experience



In a creative dramatics session, children learn to listen and to concentrate. They develop understanding and skill in the use of language, a vital area of elementary school learning.



Objectives

The objectives of creative dramatics are:

- to enhance children's ability to think imaginatively, analytically, and evaluatively
- to increase children's ability to communicate their thoughts verbally and physically
- to develop attentive listening
- to encourage children to sharpen their observations of people, of situations, and of natural phenomena, and to commit them to memory
- to motivate children toward academic pursuit when further knowledge is needed to enhance the playing
- to teach children the dynamics of group planning and decision making — the give-and-take process that brings people to new solutions
- to help children understand the structure of a narrative
- to teach children to wait their turns as they participate in the playing, analysis, observation, and discussion
- to strengthen children's abilities to concentrate as they create ideas and characters in dramatic play

CREATIVE DRAMATICS: FOR EVERY CHILD

Any group of children can learn to participate comfortably and successfully in creative dramatics. Furthermore, every group follows a similar development pattern as the children grow in their ability to participate. The general pattern of progression is evident in five dimensions:

- from teacher-directed to group-centered activities; that is, from dependence upon authority to independence within the structure of a peer group
- from simultaneous playing in unison by the entire class to individual playing of characters as members of a group dramatizing a narrative
- from nonverbal participation to playing a role with improvised dialogue
- from sessions lasting five or 10 minutes to those of 40 minutes or an entire class period
- from simple activities requiring response to a stimulus, such as music or the leader's comments, to complicated narratives created by the children through characterizations interacting with one another in an imagined environment

For some classes, the progress will be rapid, and students will be able to dramatize narratives independently in small groups after one or two sessions. For many others, the progress will be more deliberate, and only after several months of experience will students be ready to attempt story dramatization together in groups. The rate, of course, depends upon the individuals of the class — their maturity, ages, and ability to concentrate and to work with others independent of a teacher's guidance. The leader must be sensitive to the needs and continuing development of students. He or she must be constantly aware of their progress in creative dramatics in order to plan the next session accordingly.

The Special Education Class

Because creative dramatics is totally adjustable to any group, the principles and methods discussed throughout this handbook are readily applicable to special education classes. The use of creative dramatics with a special education class, as with any group, depends first on the teacher's knowledge of students and their levels of development. Certainly a primary value of creative dramatics for students in special education is that it encourages a sense of positive self-image. Since every idea is acceptable and there are no wrong answers, children learn to value their own thinking as worthy of contributing to the group. Children with positive self-images are free to learn and develop their potentials.

The Multicultural Class

In the multicultural class, creative dramatics is an effective method of unifying students as they gain understanding and appreciation of their own and each other's cultural backgrounds. As the children learn to think, discuss, listen, plan, dramatize, and evaluate

together, they become more aware of and sensitive to their classmates. Barriers to communication and to friendship are lowered. Creative dramatics in the multicultural class is an activity in which everyone can be and feel successful because all children are able to participate regardless of their fluency with the language in which they are being taught.

Although all the basic principles and techniques of leading creative dramatics apply to the multicultural class, a few guidelines are particularly applicable to leading a class of children who come from a diversity of backgrounds or have a cultural heritage different from that of the teacher. In a multicultural class, the creative dramatics leader should:

- Establish an atmosphere of open communication in which the children's ideas are accepted without negative judgment, direct or implied. Sometimes their contributions are surprising to the teacher and other students, but a leader's attitude of acceptance encourages children to risk further participation and to develop a sense of worth about their thinking.
- At every opportunity, draw from materials from the cultures represented by the children. For example, use:
 - stories about minority Americans from history and fiction
 - ethnic celebrations and holidays
 - stories from other countries and cultures, such as those of Latin America, Africa, Europe, the Far East, and the Middle East
- Accept the children's use of language even though it is not the language in which they are being taught. To preserve a participant's enthusiasm and to protect self-confidence, it is important initially to avoid correcting mistakes in grammar or rearranging the child's speech construction in discussion and playing. The children must feel comfortable and free to participate.
- If children's first language is not English, learn words from their vocabulary to create a communication exchange in which both teacher and student participate.

Creative dramatics in the multicultural class provides an especially rich opportunity for the practical learning of the principles of democracy. When children as members of a class of varied backgrounds and cultures are given the privilege of interacting, creating, deciding, planning, and evaluating together, they have a head start in understanding the realities of democratic living.



Friendships develop and barriers to communication are broken as children learn to dramatize together.



THE ATMOSPHERE FOR CREATIVE DRAMATICS: ACCEPTANCE WITH LIMITS

Experiences in creative dramatics guide children into becoming self-directed, self discovering, and responsive individuals, capable of integrating themselves into a cohesive group. Since children grow and learn best in a group when they are confident and secure, an atmosphere of acceptance which encourages development of positive self-images is essential. Creative dramatics activities are most beneficial for each child when he or she is guided by a teacher to express ideas and feelings honestly, and then, to recreate these thoughts in behavior acceptable to everyone involved.

Approving and Accepting

- Approve the children's participation in both discussion and playing. Encourage the children with praise or noncommittal statements that indicate acceptance of their contributions.

That's a good idea.

You could solve it that way very well. Any other way?

Some of you were really trying to concentrate a moment ago in the playing.



"Those were good ideas. I liked the way you were concentrating." In creative dramatics, the leader works to develop an atmosphere of acceptance which encourages children to feel good about themselves and their ideas.



- When possible, include the entire group in the praise.

Everyone was listening carefully as I told the story — good — that will help create the playings.

You are learning to listen to each other. I like to see that.

Your last playings of the story were very good because of your concentration.

It is not necessary to make exceptional claims of excellence for the class. Be honest and resist the urge to use exaggerated praise. Children soon learn to distinguish the mediocre from the outstanding and they will recognize false enthusiasm from the leader.

- Provide a model of an accepting attitude for the children to copy. It will soon be evident that they, too, appreciate the efforts of others.

Child: Mary isn't a circus bear. She isn't dancing or doing tricks.

Teacher: Circus bears don't perform all the time. Mary has ideas about creating a bear, and you would think of others.

To demonstrate there are even more ideas possible, the teacher may then say to everyone:

What else do circus bears do? Staying in your place by your seats, show me one idea.

- Accept the children's expressions of their own negative feelings and inappropriate ideas as they participate in playing and discussion.

If you were downtown late at night after all the stores were closed, who might you see there?

In response, one child volunteers to show his ideas. He plays an honest characterization of a singing, swaggering drunkard who is sent sprawling by a collision with a lamp post.

The teacher's nod of acknowledgment accepts the playing without assigning a value judgment. If, however, the leader looks shocked or scolds the child for his choice of character, he or she has not only rejected the child's ideas but may have inadvertently encouraged the creation of more "drunks" by other children who are drawn to the excitement of negative attention from the teacher. One successful resolution might be to provide more information to guide the children away from the original characterization.

Suppose the man sleeps on the sidewalk until sunrise and the store owners arrive to open their businesses. As they unlock their doors, he awakens and finds that he has turned into a very hungry toad. What happens then?

In sum, the best recourse for the leader is, whenever possible, to make either no comment or a single noncommittal statement of acceptance. Such a reaction indicates to the child that he is understood and is not rejected even though the teacher may not agree.

Imposing Limits

Impose limits on all behavior which is disruptive and prevents concentration, for the value of a creative dramatics experience is in exact proportion to the level of concentration of the participants. Unacceptable behavior must not be tolerated; it must be rejected in a firm and friendly manner that preserves the atmosphere of acceptance. If the children are not concentrating as they play, the teacher might stop the playing and comment:

Many of you are not trying in your playing. Maybe you forgot how important it is to concentrate. We will play again, and this time, really become your character.

If the class is too noisy in discussion, the teacher may remind them:

Your planning has made you very excited, but so much noise is distracting to real thinking. You may have a few moments to finish your discussion — we'll begin the playing when the room is quiet.

Sometimes a child will seek recognition from the teacher by behaving in a manner exactly opposite from that of the class. As long as his efforts are not disturbing the concentration of the others, the teacher's wisest reaction may be to ignore the antics, thus convincing him that such behavior does not result in the desired attention. When he openly refuses to accompany the group on an imaginary trip because pretending is "dumb," agree that he may stay behind. If the creative dramatics activity is appealing enough, he will be drawn in before he realizes it. Eventually with experiences in creative dramatics, children discover that the satisfaction of participation outweighs the lure of negative attention.

If a child continues to disrupt the class, the teacher should speak to him or her privately.

Please sit down here. You may not stay with your group when you bother them and prevent them from working. When you are ready to concentrate, you may take part again.

Since the obstreperous child is usually the one who benefits most from activities which develop self-discipline, such as creative dramatics, it is important to resist the urge to "remove the troublemaker" immediately without giving him or her the chance to improve behavior. In fact, the child should be returned to the playing as soon as possible.

If the child's violation of the rules is severe, it may be necessary to remove him or her from all participation that day.

Since you may not hit other people, you cannot participate any longer. You will have to stay over here for the rest of our drama session. Maybe you will be able to follow the rules the next time we have creative dramatics.

In most instances, the non-participating child should remain in the room and be given the options of watching the others from the sidelines or reading and resting quietly.

Some teachers find that curbing disruptive behavior is easiest when the class creates its own guidelines for the group activity. Since most children want to "belong" and infractions bring the censure of the group, they are strongly motivated to adhere to the rules they have created.

Children, however, cannot be expected to establish the necessary guidelines before they have had experiences in creative dramatics. Nor will every group need to delineate its rules of behavior.

BEFORE THE CREATIVE DRAMATICS SESSION

Integrating Creative Dramatics into the Classroom

Creative dramatics can be used in the classroom both as a children's art form and as a teaching technique which kinesthetically reinforces the children's intellectual understanding of concepts and information.

As an art form, creative dramatics provides children with a medium of expression in which they can all experience genuine success among their peers as they learn to listen, to create and contribute ideas, to concentrate on playing, and to support classmates in their creative endeavors. It is an art form which makes only two requirements of children: to become more sensitive human beings and to use that sensitivity in physical and verbal expression. Successful participation in creative dramatics is not contingent upon specialized skills such as those necessary for singing, or playing an instrument well, or creating a beautiful painting or sculpture; it is contingent upon the children's becoming more aware of and responsive to their environment and their peers.

Because it is an activity in which all can learn through doing, creative dramatics is also an effective teaching tool in the classroom. Topics for dramatization are inherent in social studies, school life, and scientific processes, as well as in literature and language arts. Many times the teaching of these subjects can be enriched through pantomime, creative story-making, and characterization. An extended project based on a combination of two or more subjects may well culminate in creative dramatizations instead of written reports.

The length of the creative dramatics session depends on the teacher's lesson plans and goals and on the children's interest and level of involvement. The time ranges from a few minutes for a short activity within a mathematics or vocabulary lesson to an hour or longer for a full session of dramatics. A drama session for children in the early grades, from kindergarten through second grade, usually means 30 minutes, but older children are able to work an hour or more. The time will pass quickly if the children are interested and concentrating; if they are not, the session should be brought to an early close.

One creative session may be composed of several activities. A session might consist of several sense awareness exercises; another plan might include one short rhythmic activity for motivation followed by the telling of a narrative and a series of pantomimed scenes from the narrative. How quickly the class will be ready to move from one activity to the next actually depends on how involved the children are in what they are doing. It is usually advisable to stay with an activity as long as the interest and concentration are high and not to rush the class to the next step just because it is in the plans. The creative process takes time for thinking, for experimenting, and for rethinking. Rushing will stifle it. Watch the children for the signal to progress. At the first sign of restlessness, prepare to shift into the next step. For instance, if the children are pantomiming dogs or cats, they will not want to spend 20 minutes on that activity alone just for the purpose of deepening their concentration and becoming more believable in their portrayals. The teacher might plan to spend five to 10 minutes on the pantomimes and then tell a story about the animals. After playing the narrative, the class might return to their pantomimes to recapture the feeling of being the animals to be better prepared for the next playing of the story.

The teacher should realize that a playing is usually shorter than the telling, especially the first time. The story may be told in six minutes and played in two. Children tend to enact the core of the action, and any embellishment with details, such as conversation and character-revealing action, comes with experience in creative dramatics and subsequent playings of the particular story.

The age level of the class is a primary consideration in deciding how to fit drama into the curriculum. A half hour of creative dramatics at the kindergarten through second grade level requires the planning of a greater variety of activities than is necessary for older classes, because younger pupils' interest is more effectively sustained with short, diverse activities. The teacher should be prepared to shift from one step to another more frequently and rapidly to accommodate younger children's short attention spans. Younger children are usually more imitative in playing and less able to elaborate on their own. It may take several sessions of shorter activities before the younger group is ready to attempt story dramatization.

The older groups, on the other hand, may be interested in replaying the same narrative for several sessions to develop the playing in depth. With longer narratives, such as a period in history or a lengthy children's book, the playing might be divided into segments played in many sessions over the span of several weeks. Decisions to embark on long range projects depend on the teacher's ability to stimulate the class' continued interest in the topics.

Choosing Materials

All materials chosen for creative dramatics activities must be capable of being translated into action. Something must happen that can be expressed physically. This principle holds true for sense-awareness exercises, pantomime, improvisation, and, of course, story dramatization. Besides inherent action, three important subsidiary elements are often present within materials suitable for creative dramatics. They are:

- awareness of the environment through all five senses
- human feelings and behaviors
- verbal expression

Children, especially when beginning, are freer to create if they are given a definite framework for action on which they can concentrate. For example, suppose a class is studying animals of the forest. Instead of simply directing the class to become rabbits in the forest, the teacher might say:

Become a rabbit in the forest eating some delicious leafy plants. Maybe you'll even find a juicy root or two. Suddenly you catch the scent of smoke! You know that means danger! You must escape!

Actually, such an assignment includes all the necessary elements of creative dramatics: the use of action, sense awareness, human emotion, and behavior expressed through the characterization of a rabbit. It even has the possibility for verbal expression, for the children may well speak their thoughts aloud as they look for food or sense impending danger.

The choice of material for creative dramatics is also governed by the usual limitations a teacher faces in planning classwork: the age of the children, the level of knowledge they are capable of absorbing and developing, the size of the class, the ratio of boys to girls, their interests in general, their attention span for a particular activity, and the subject to be taught.

The teacher should also be guided by personal preferences when selecting materials, because the leader's genuine enthusiasm for the activity is essential to stimulate interested participation from the children. Teachers should be as aware of their own responses to the material as they are of the reactions of the children. The teacher should enjoy the story and should feel and think with the characters. Select music or rhythms which evoke response. Teachers should imagine how they would pantomime the winter wind or a quiet lizard in the sun.

A word of caution about adapting materials for creative dramatics: exercises that stress competition should be avoided or redesigned. If children become interested in doing pantomime to earn points for teams, the creative process of the activity diminishes. Instead of uniting the class in creative endeavor, the natural division between competing teams encourages the children to measure one side against another. As winners emerge, so do their counterparts, the losers. The child who is unsuccessful feels left out and is discouraged from playing in future sessions.

Developing the Session

After selecting the action-oriented materials, the teacher's next step is to adapt them for the creative dramatics session. Careful planning is essential to the success of creative dramatics. The teacher prepares the structure, and the children create within it. In preparing the creative dramatics session, the teacher needs to plan (1) how to motivate the class initially, (2) how to present the material, (3) ways to organize the children for playings, (4) what kinds of questions to ask the class to guide discussion, playing and evaluation, and (5) how to end the session with a calming activity.

Motivation

The primary purpose of motivation is to stimulate the children's desire to participate in the creative dramatics session. As an introductory step, it must capture their attention, set the mood, and occasionally give important background information for the activity to come.

Through Discussion. Motivation is usually achieved through discussion, often initiated by motivating aids. Almost anything can be used: a three-dimensional object, a print, a photograph, or a work of art.

The teacher can provide motivation through discussion by:

- Reviewing a topic with which the students are familiar. If they are to dramatize an important event from a period of history which they have recently studied, the teacher might guide the discussion with these questions:

During the years before the Revolutionary War, what was one exciting event that happened? Who was involved? When? Where? Why? If we don't know where an event happened, how can we find out?

- Showing the class an object that represents an unusual or important item in the creative dramatics activity, such as a flower, a microscope, a leather bag with coins, a pair of boots, or a live animal. Short pantomimes about events on or near a park bench might be initiated by showing the students a photograph of a bench, and asking questions such as:

Where was this picture taken?
How do you know that?
What time of year is it? Time of day?
Who might sit here?
Why would a little boy sit here?
If he is lost, how does he feel?
Then what might happen?

- Showing the children an object which they are to imagine is something else, such as an egg beater, rubber band, pipe wrench, piece of styrofoam, or a volleyball net. To help children to "become" the objects, the teacher might ask:

If this were not a rubber band, what could it be?
If it were magic and could get larger, what could it be?
If it could get smaller?
What might happen if you suddenly turned into a rubber band?
How would you feel?

- Projecting images on the classroom wall from either an overhead projector or a 35mm projector and discussing them with the class to stimulate interest in dramatic play. A series of slides about planting, chopping, picking, and ginning cotton furnishes many possibilities for dramatization.
- Showing a one- or two-minute segment of a movie about animal or insect life. This motivating aid might immediately turn the children into ants struggling with enormous burdens or ostriches out for a walk as the teacher says, "Now each of you has suddenly turned into . . ."

Through Mood. The mood of the room, which may be controlled through light and music, also motivates children to take part in activities.

- **Light** can help create a mood appropriate for an activity.
 - Simply being in semi-darkness which the teacher provides by turning off the lights or drawing the shades gives to many an added sense of security and freedom to create.
 - If facilities permit, the familiar classroom bathed in red light can become a new world where imaginations feel the heat of fire in a volcano which is relieved only by the cool light of the usual classroom illumination.
 - Opaque projectors throw evocative shapes on the wall from the images of insects, macaroni, hooks and eyes, branches, etc., to establish a new environment. Non-representational designs on transparencies enlarged on the wall by an overhead projector create mystery. The children will discover unusual places on the kaleidoscopic wall . . . a cave under the sea, a dark and forbidding forest, a futuristic city.
- **Music** is effective in setting a particular mood suitable for the activity or narrative. The teacher's ability to play the piano or guitar and improvise as the situation demands is, of course, invaluable. Records offer an even greater variety of music, but they, too, must be integrated into the session. Music seldom assumes a position of such central importance in creative dramatics that children are expected to listen to long records in their entirety. Segments of musical performances, sometimes only 30 seconds in length, are often sufficient for the purpose of motivation. Many teachers find a cassette tape recorder more flexible to operate than a phonograph. It is portable and easily controlled as need dictates.
 - Music may signal the beginning of the activity and, at the same time, create a mood conducive to the playing that will follow. Circus music, Mexican folksongs, drum rhythms of American Indians, or a military march immediately set certain moods. Children will respond kinesthetically to the sounds and rhythm, especially with the added invitation from the teacher. "Move as the music tells you." The movement might be followed by a discussion which begins: "What does the movement make you think of?"
 - Music may serve as background and be played simultaneously with the acting out of pantomimes, characterizations, or narratives. The music should be carefully chosen to suggest the mood or feeling of the dramatization.
 - Frightening, evil: Saint Saens, **Danse Macabre**
 - Peaceful, quiet: Grieg, **Morning**
 - Weird, other worlds: Holst, **Planets**
 - Excitement, gaiety: Bach, **Fifth Brandenburg Concerto**, third movement
 - Music enriches the children's sense of another time or place. Activities based on materials from other countries or periods in history may be reinforced by appropriate music: classical Japanese music for a Japanese folk tale or baroque fanfares for the grand entrance of fairy tale royalty.
 - A poem read aloud by the teacher may create a particular music in the sounds of its words which build a definable mood. The poem motivates the children to listen in a certain way to whatever follows, whether questions for discussion or a narrative.

A Child's Place

There's a place I know
Where toadstools grow;
Where white snails creep
And old owls sleep.
It is a castle great and bare.
Come and share!

There's a place I know
Where flowers glow;
Where spiders hide
And crickets chide.
It is a private pirate's lair.
Come and share!

There's a place I know
Where cool winds blow;
Where blue jays scold
And bees are bold.
It is an island sweet and fair.
Come and share!

There's a place I know
Where cold springs flow;
Where minnows splash
And dewdrops flash.
It is a world without a care.
Come and share!

Don Irwin

Presentation

No matter what material is chosen, whether an incident from history, a fairy tale, an exercise in mathematics to be expressed physically, or a current event, the presentation of it to the children will have a tremendous influence on their reaction. The teacher must be genuinely enthusiastic about the materials and must convey that attitude to the students by obviously wanting to share it with them. How to communicate enthusiasm cannot be prescribed; for this depends on the teacher's personality, style of teaching, and relationship with the class. There are a few guidelines, however, which may help.

- Whenever possible, present the material extemporaneously: tell rather than read. The teacher must bring the narrative alive in a telling created on the spot.

Since story-telling for creative dramatics is action-centered, learn the narrative by memorizing its sequences of events, and then practice telling it aloud, imagining the scenes as the action unfolds. It should be repeated several times, until the teacher feels secure with it. Do not memorize a word-by-word telling. Speaking from the sequence of events will eliminate the problem of forgetting.

Confine the telling to a minimum of six to eight minutes. Creative dramatics, after all, is the doing and listeners will want to begin their activity. Use description to paint in the details, but do not lengthen the presentation unnecessarily. Sample bits of dialogue make the story more interesting and indicate to the children what they might say later in their playing. Use dialogue judiciously, however, so as not to furnish students with the whole script or intimidate them into silence because they cannot recall your exact wording of long conversations between characters.

Use vocal variety as the meaning demands. If a turn of events or a character is mysterious, let your volume and rate of speech reveal the mystery.



Telling a story, rather than reading it, frees the leader to infuse the words and ideas with excitement and color and to bring the story to life for the children.

- While talking to the children, look into their eyes and be consistently aware of their reactions to the presentation. If they do not seem to understand, briefly rephrase the section that is confusing, for the students may need repetition for comprehension.

As a general rule, telling is preferable to reading in creative dramatics; however, materials must be read when the aesthetic structure of the written word is an essential component of the presentation. The most obvious example is poetry. The beauty of the poem is destroyed by paraphrasing it. To respond to a poem, the children must hear a work as the poet created it.

Occasionally, it will be desirable to read a one- or two-minute passage aloud from a longer prose piece for motivation through mood. If reading aloud is to be successful, the passage requires attention from the teacher beforehand.

- Understand the poem or prose passage thoroughly, literally and figuratively. Be aware of the construction of the language, the ideas, and the images. Sense the mood and the rhythm.
- Read the work aloud until you can effectively convey the meanings and mood. The teacher must infuse the words and ideas with the same excitement and color used in telling narratives. The teacher is the instrument for bringing the literature to life for the children. In so doing, it is advisable to be as free of the text as possible, to read with only an occasional glance at the printed page.
- Above all, in reading aloud, the teacher must concentrate on the meaning of the passage every moment.

Questions

Much of the adult guidance in creative dramatics takes the form of explicit questions which are planned by the teacher before the session. By asking questions which elicit various types of responses, the teacher leads the discussions to enhance the motivation, to guide the planning for the playing, to analyze the meaning of the material or narrative presented, and to evaluate the playing:

- Questions which request verbal responses of background information motivate children to participate in discussions and to become interested in the subject of the session.

Under what conditions does a seed germinate?
In what jobs do people work underground?

- Questions which elicit physical responses can immediately precipitate playing.

How will you carry this hot water to the table?
How do you become an elephant?

- Questions which solve problems can also unite the group in planning the playing of the narrative.

Where can we hide the treasure of the evil giant?
How will the children move the heavy stone from the path?

- Questions which stimulate analytical thinking may be directed toward the narrative or toward the playing.

Is this story about a child in trouble or about someone who helps a child in trouble? Why do you say that?
If we were to become old people in this playing, how could we clearly show that we are old?

- Questions which limit responses to "yes" or "no" are to be avoided.

Did you like the story?
Do you want to play this idea?

If the answer received is a "no," the progress of the session can come to an abrupt halt.

Calming Activity to End the Session

A creative dramatics session should always end quietly to relax the students and to eliminate any hyperactivity caused by the action and hard work of concentration. Most important, however, a brief period of calm provides time for the pupils to reflect on the ideas, feelings, and experiences of the just-completed drama session. Thus, the final activity should be planned to relate to and reemphasize the subject of the creative session. The possibilities for closing activities are limitless.

Feel yourself floating back to your seats on a cloud, riding gently along. As you move, you feel yourself being carried by a soft wind into your spot in the sky. You settle down very quietly as you sit in your place. Your eyes drift shut as you think about everything we did today. (Teacher recapitulates for a moment or so.)

After having enacted a story dramatization for the last time, the children might be drawn into a circle to hear a poem that evokes a quiet mood and relates to the activity of the session. They return to their seats in a manner that preserves the mood of the poem.

Move as though you were under the spell of the words of the poet.



The creative dramatics session ends with a calming activity such as the writing of a poem which expresses tranquil feelings.

DURING THE CREATIVE DRAMATICS SESSION

The Children

Creative dramatics sessions give children the opportunity to mature in two respects: 1) they learn to plan, concentrate, and create together within increasingly larger groups, and 2) they decrease their reliance upon the teacher as a "director" or "problem-solver" and use instead their own ideas, individually and collectively.

Forming Groups

To begin, children may play in unison: everyone creates the same character or reacts to the same stimulus provided by the teacher. The class as a whole is a group, but the players do not interact with one another.

The next step is pair playing: two children interact with each other. Children like to choose their own partners, and this should be permitted occasionally. The children, however, will have richer experiences in creating together if each works with a variety of partners. To ensure variety and to avoid volatile personality combinations which disrupt concentration, it may be necessary for the teacher to assign partners frequently.

The same guidelines for pair playing apply to forming groups of three or more. Grouping, as in pairing, should always vary from session to session in order that the children are constantly mixed. Usually it is the teacher's responsibility to create the mixture. After the class has had experience in creative dramatics, the children themselves may be able to manage flexible grouping naturally and easily. If not, the teacher can continue to supervise as unobtrusively as possible. Two examples of common methods of group assignment follow:

- Random numbering of participants has the advantage of revealing group membership simultaneously as each group discovers itself when the members meet.

For five groups, the teacher assigns each child a number from 1 to 5. Each group is assigned a space and sent to it. ("The 1's by the door; the 2's in the back left corner," etc.)

- Assignment of children by name to a group gives the teacher the opportunity to control the membership of the groups, but the element of surprise is, of course, sacrificed. ("The members of Group One are . . .")

Using Space

Space is a significant factor in creative dramatics. A large, open room, cleared of unnecessary furniture is an invaluable resource, but it is not essential for effective experiences in creative dramatics. The playing can be done in any classroom, even when open space is minimal. It is not the amount of space that is significant, but the way the children manage themselves within it. To give them the opportunity to learn, it is advisable to limit their available space initially, gradually expanding the area as the children become experienced in creative dramatics.



A large, open room, cleared of unnecessary furniture, is a valuable asset to the creative dramatics session.

- **Playing at the Desks.** Children may do their first playing at their desks or tables and in the space beside them. The desk area is a convenient and definite boundary which separates the children physically and helps prevent them from disturbing each other. The desk area is a familiar space for the child, a safe and small place to risk trying out new ideas about which they may be unsure. The desk itself may become a picnic table, quicksand, or the control panel of a plane. The area beside it becomes "anywhere" in which all sorts of actions may be done in place. Some awareness exercises and characterizations or pantomimes of objects, animals, and people are all possible in the confined space, for the key element is the child's level of concentration.
- **Playing Around the Room.** When it is evident that the children are comfortable and confident playing at their desks, it is time to move to the available space around the room to increase physical freedom for playing. The teacher might assign each child to a space, with the boundaries marked by the outstretched arms of each player. Even better, the teacher can give the children the chance to find their own spaces. If children who disturb each other choose adjacent places, a few rearrangements may

be necessary, but they should be made in a way that gives a minimum of attention to the changes. Very soon the participants should be encouraged to share their spaces as they move freely throughout the room in their playing, learning to concentrate on their work to the extent that they will not have time to think of distracting others.

- **Larger Spaces for Pairs and Groups.** Pair and group playing in the classroom usually requires rearranging chairs, tables, or desks to clear enough space in which groups may work. In the interest of minimum confusion, the teacher may wish to direct the moving of the furniture with specific instructions.

Table one, please carry your chairs to the corner with the waste-basket. Return to your table. Together, please move it to the back of the room. Table two, etc.

Making a game out of moving furniture can be fraught with trouble if the teacher selects the wrong stimulus to the children's imagination. For example, having the children pretend that desks they carry are full watering troughs which are not to be spilled may be a tempting invitation to some to imagine the shock of cold water splashed on themselves. The possibilities inherent in water-soaking would certainly be more interesting than the quiet rearrangement of furniture.

If a stimulus, however, can be chosen which will evoke a quiet response, the task of furniture-moving can become a brief activity in the playing. For example, the leader might establish the imaginary fact that the entire classroom floor is covered with egg shells. To hear a story about a boy who discovered a wonderful egg, everyone must move chairs, tables, and desks to designated areas carefully and quietly so as to break as few egg shells as possible.

If, after a large area has been cleared, the available space is inadequate for the entire class to play simultaneously, half of the children may remain seated and observe the players quietly as they await their turn. Those playing at the same time may be divided into pairs or groups with several members. The teacher either assigns or permits the students to select an area in which their group may work. To avoid confusion, one group at a time selects and occupies its space. Eventually the boundaries of each group's space will be flexible and will overlap as the children learn to work together in close proximity.

The simultaneous playings will not end together because each group will recreate its narrative at its own pace. The children, therefore, should be informed in advance of the playing that they may either replay the story or sit quietly in their space if they finish before the other groups.

- **Planning of Playing Space.** Pair and group playing usually mean the children will be dramatizing narratives in which the action occurs in specified places. Before beginning the playing, each group should be encouraged to explore its space to discover a satisfactory placement of the setting for the action. Often the addition of ordinary classroom objects to represent parts of the setting stimulates imaginations and provides islands of security for anchoring the action to the designated space. The teacher may need to offer guidance:

Where do you think the well should be?

If you want to represent the well with an object, what would you use? (Students may suggest a chair, a pile of books, or a wastebasket. Help them decide among themselves which to use.)

Now, what about the road? Where will it be?

Assigning Roles

- **Unison Playing.** In unison playing the teacher furnishes the stimulus and each child plays the same role simultaneously and independently of the others. This form of playing provides security, especially important for shy children or for those to whom creative dramatics is a new experience. There is no "audience;" everyone is a player. Since all participate immediately, the teacher can capitalize on the initial enthusiasm generated by the presentation of the material. In the following example, everyone is a truck driver in a tense situation. There is no waiting for turns.

After reading or hearing a story which describes the nerve-racking experience of a truck driver, all the children simultaneously become the character while sitting at their desks. They portray the truck driver as he negotiates a dangerous curve on a narrow road, inching his way up a mountainside during a driving rainstorm.

Even though unison playing provides the children with a framework in which to create individually, it prevents the opportunity for interaction among the participants — a give-and-take that is a primary value of creative dramatics experiences. In unison playing, the interaction is solely between teacher and child, for the teacher closely controls the progress of the playing with oral narration or directions.

In evaluating unison playing, a class discussion which is guided by carefully constructed questions can bring out a variety of participants' ideas. However, again, the exchange is essentially between leader and child and is simply overheard by the rest of the class. Following the brief playing, the teacher might return for a moment to the example of the truck driver characterization and ask:

What did you feel as you tried to see through the windshield?
In what other ways could you show driving under such conditions?
Think a moment about how you might add any of these new ideas you have heard to your next playing.

Unison playing should, therefore, be included as an initial and useful step within the whole process of playing in creative dramatics, but it is only one form of playing.

- **Pair Playing.** Even in pair playing, the simplest form of interaction, the process of dramatization becomes the instrument of the players. It is they, rather than the leader, who cast the roles and then control the rate of the playing, the amount of detail included, and the variation from the given narrative. Each pair's playing, therefore, takes a slightly different form as the children interpret the characters, influence each other, and recreate the story. Second playings permit roles to be reversed if the players decide to do so. Encourage role reversal, particularly if creative dramatics

is still new to the children, for exchanging parts helps sustain their interest in the playing, and maintaining their interest for longer periods is the first step toward deepening their levels of concentration.

Two-character stories of conflict and action, such as "Why the Bear is Stumpy-Tailed," are plentiful in children's literature and they are perfect for pair playing.

Pantomime exercises of animals, characters, or objects may be created in pairs. Children may create a man being swallowed by a boa constrictor; a three-dimensional geometric shape; Indians planting, tending, harvesting, and cooking corn; or a law of physics.

Pairs can play the verbal confrontation of two characters such as an early 19th century plantation owner arguing about slavery with an abolitionist or they can play a two-character segment of a longer narrative, such as the meeting on the beach between the fisherman and the turtle from the Japanese folk tale, "Urashima Taro."

Occasionally the teacher will select a narrative with one main character who meets a series of secondary ones, as in "The Clown Who Forgot How to Laugh." One child of the pair assumes the leading role and the other plays the succession of short roles. Since this type of pair playing is more difficult, especially for the child who changes roles within the story, it should be included in sessions after the pupils have become experienced in narrative dramatizations.

- **Group Playing.** After playing in pairs, children are ready to try groups of three to five as they learn to create with even more interaction. Narratives with three or more characters usually require group work for satisfying dramatization.

The assignment of roles within each group should be left to the children to decide. The teacher, however, must be alert to disputes, and be ready to intervene if necessary.

Casting should be decided quickly so the groups can complete their planning and move on to the playing. Additional playings provide the chance for a change of roles, and again, the groups should be encouraged to manage that themselves. The casting may also remain unchanged.

Sometimes it is possible for a child to play several roles within the story, which makes participation even more challenging and exciting. In "Pandora" the children who play the gods bestowing the gifts at the beginning of the story can later be the "troubles" which escape from the box to plague the world.

Extra characters may be added in the playings, from townspeople or animals to inanimate objects. The latter should be included only if they are a necessary part of the action or mood. Being a frequently opened and closed door is fun, but playing a tree or stool which is inconsequential in the progress of the narrative, is not. Children learn quickly how to add characters which expand and enrich a story, preserving its meaning and setting. Beware of allowing them to introduce a character whose presence is so novel that it calls attention to itself and destroys the concentration of the players. For example, the children might suggest that some of the group become the mounts of cowboys, Indians, or knights when horses and riders are part

of the narrative. Riders on imaginary horses are not only a safer and more creative solution, but a much less distracting one.

The experience of playing in unison, pairs, and small groups prepares the students for working together in larger groups. The class might be divided in halves or thirds, and each large group would then develop a dramatization of a narrative. The groups themselves cast the roles, the teacher ready to lend a guiding hand if problems arise.

Occasionally the teacher may want to cast the roles for a playing. If the material presented is particularly challenging, such as a narrative that requires sustained concentration on a serious matter, the teacher may select a cast with the leading roles played by the children most able to become involved in dramatization. As a model for the others, the cast enacts the story in an initial demonstration playing for the other class members. The first playing can serve to help set the serious tone for the subsequent playing by the entire class.

Another reason the teacher may sometimes choose a cast is to ensure a fair distribution of parts among the active and the quieter members of the class. By announcing the names of three children for one role, and then sending them to their respective playing spaces to await the remainder of their groups, the teacher simultaneously appoints the groups and denotes their casting. By physically placing them in their spaces immediately, the teacher avoids the inevitable confusion about who was cast as whom.

Planning the Playing

After the children are in their groups or pairs, they will spend a few minutes planning their dramatization, especially if it is a narrative, pantomime, or characterization with interaction between player. The teacher's presence in the room during the planning is unobtrusive, but supportive. The leader, aware of a group which is hesitant to begin or is puzzled by a problem, briefly joins it to initiate the discussion with a question or two and then quickly withdraws so that the group may function independently.

As noted earlier, the first concerns of the children's planning are their decisions together about the use of their space and the assignment of roles. As they become experienced in creative dramatics, they should be encouraged to plan more details for their playing. For example, if a narrative simply mentions that a child makes and eats lunch alone, the children could plan the menu and then consider how the food could be prepared and eaten.

Occasionally students will spend a great deal of time in concentrated discussion, planning their playing in detail, and afterwards dramatizing the story with a minimum of that detail included. For them, the act of planning may be so satisfying in itself that the playing is almost an afterthought. Their evaluation of the playing may later reveal that they were not bothered that the dramatization did not reflect their preparation. The scope of creative dramatics is great enough to allow pupils the freedom to develop their ideas in discussion as well as in playing; both methods are equally effective for learning to function within a group.

Playing the Material

- **Voluntary Participation.** Playing in creative dramatics always includes the freedom to choose, to participate, or to observe. The only rule is that the observer may not disturb the concentration of the others who are playing. Generally, children are enthusiastic about the activity and are eager to participate, especially in unison playing or in simultaneous playing of pairs or groups. When occasionally children do decline roles, the teacher should receive their refusal without attempting to dissuade them. These pupils may either watch the playing or participate as a peripheral character which they may suggest themselves. There is no cause for concern even if a child chooses to observe from the sidelines for several sessions.
- **Concentration in Playing.** Occasionally children want to participate and enter the playing only to discover they cannot express their ideas as well as they expected. Their concentration in the material vanishes. Embarrassed, disappointed, or feeling inadequate to meet the challenge of the material, especially if it is serious, they may become self-conscious and silly and take refuge in the attitude that the playing is unimportant.

Realizing and accepting the fact that this does happen, the teacher must handle the situation with a delicate balance of acceptance and control. The instructor must be patient and not suggest either verbally or nonverbally that the class has failed, for the children will recognize that judgment, become hesitant to risk further participation, and may be cross with each other. At the same time, teachers must know what they expect, make their expectations clear to the members of the class, and insist on students' adherence to the accepted rules as they work toward those expectations. For example, teachers should exert a firm hand in helping the children learn to use their own space and to refrain from unnecessary talk during the playing. An atmosphere conducive to satisfying results in dramatizing for both players and leader encourages concentration and is free from extraneous noise and distractions.

- **Playing the Narrative in Segments.** Lengthy narratives, such as *Sounder* by William Armstrong or Beverly Cleary's books about Ribsby, must be played in segments, which are recalled with the class before the dramatization. (Pupils will already have heard or read the work in its entirety.) Not only is it difficult for children to remember a long, unbroken series of many events, but they cannot sustain long playings — not for more than 15 minutes, for example. Playings must recreate the narrative in parts and be alternated with periods of discussion in which the playing is analyzed.

The children, however, will want to conclude the dramatization of any material, even a long narrative, with a playing that includes as much of the whole story as possible. They feel more satisfied with their efforts if they create a recognizably total work, even though sections are omitted. The final playings offer exciting opportunities for group planning as they select the segments most necessary to suggest the complete narrative.

Often a short story such as a folk or fairy tale or an event reported in a newspaper article will be so interesting to the class that after playing the story several times they can be guided to imagine what might have happened before the narrative began. After planning the introductory segment, they will want to dramatize it as the prelude

to yet another playing of the story. If the children work in several groups simultaneously, each cast will create its own version of the 'new beginning' and usually will want to share its playings with the other groups.

- **Replaying.** Repeated playings provide the children with a chance to play several roles, to work for deeper concentration as they add more details to the story, and to have enough time and experience with the narrative to understand and absorb its meaning and to enrich their playing. Replaying supplies the opportunity for more creative thinking in depth.



Although the goal of creative dramatics is the personal development of the players and not the satisfaction of an audience, enjoyment is high when children share dramatizations with each other.



Sharing the Playing

Sharing occurs when a group or a pair plays as others in the class observe. It is important to use the term "sharing," for it connotes greater security than a term like "performing." Emphasis on being a performer can seem so threatening to some children that their participation is severely affected. Personal development, greater facility in communication, and reinforcement of learning are the goals of informal dramatizing in the classroom; "sharing" rather than "performing" achieves these goals.

Children should never be forced to share their playing. Some classes need the experience of several sessions of creative dramatics before they are interested in sharing at all. After the children have played their ideas several times for themselves, the teacher might suggest that if any groups would like to share their ideas with the rest of the class, they might do so. The decision must be theirs.

Sharing may be introduced by having two pairs or two groups present their ideas to the others at the same time. The observers will either watch the group playing nearest them or will shift their attention back and forth between the groups. Not only does this method provide safety in the numbers playing simultaneously, it allows a chance within a reasonable length of time for all to share who wish to do so. For example, if there are five groups and all want to share, every child would watch four playings, which, if enacted consecutively, might well outlast the children's attention span, particularly if the same story is being repeatedly dramatized.

In some sessions, observer interest may be maintained at a higher level than usual because of the material. For example, if each of five groups has been assigned a different set of three unrelated words, such as "clown," "supermarket," and "bricks," from which to develop a story about winter, the whole class will want to see what each group creates. In fact, the children will be disappointed if they do not see each playing, shared or separately.

There can be no definite decision about the number of playings the children will attentively observe, since this depends upon the personality of the class and interest in the material. The teacher will soon sense the class' inclination for sharing in a particular session and can react accordingly.

Although creative dramatics in the classroom is not directly related to the theatre, the children do learn the required behavior of an audience, an opportunity that watching television, movies, or ball games cannot duplicate. As both players and observers, they soon recognize the need for quiet, attentive listening during a live performance. Some observers feel obligated to prompt hesitant players when they forget dialogue or the next event of the story. This tendency should be discouraged, for it only interrupts the players' concentration. A gentle reminder from the teacher will usually be enough to halt disruption.

Once in a while a class will become so expert in recreating a particular narrative, that they are able to concentrate easily and to add many details which enrich the story. When this happens, they may want to share their informal dramatization with an audience of other classes. The idea of presenting a playing for which the students feel fully prepared is exciting and appealing. The teacher may wish to encourage such an undertaking, but again, if any child refuses to participate, the decision must be accepted.

Evaluating the Playing

The purpose of an immediate evaluation of a playing is to help the participants improve their concentration in repeated playings. Evaluation is necessary for unison, pair, and group playing of sense awareness exercises, pantomimes, improvisations, and narrative dramatizations. The more complex the material and ideas which are played, the more essential it is that the children be able to evaluate their work. Three cardinal principles for guiding the discussion are:

- Stress self-evaluation first; later, add the evaluation of others.
- Stress positive aspects of evaluation.
- Encourage specific analysis or suggestions.

Self-evaluation is motivated in discussions among the players through such questions as:

What did you like about your playing?
 When was it necessary to concentrate on the playing? Why?
 How successful was the ending of your narrative?
 What would you like to change if you played it again?

The questions should be carefully worded to elicit positive rather than negative statements. As children talk about the playing, encourage them to think and speak in specific terms instead of generalizations: "It was fun." "It was good."

It is possible for players from several groups to analyze their own playing within the same discussion if they have played the same narrative or idea. The teacher may encourage several students from different groups to respond to the same question or to each other's comments:

Was your playing like the one just described? Or different?

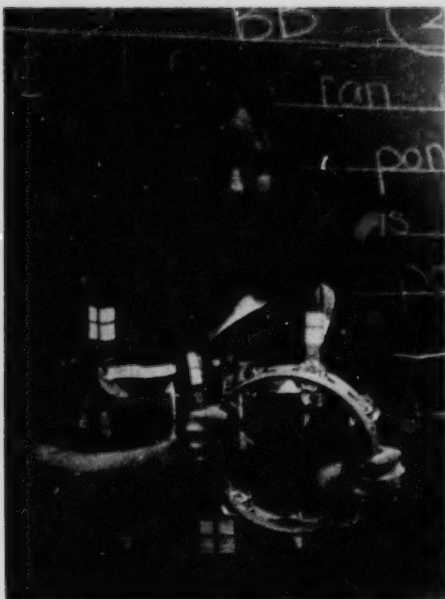
When children are confident in their playing and comfortable with sharing, the teacher may decide to add observer evaluation to self-evaluation. Questions from the leader should again be worded to evoke specific and positive responses:

What did you like about the playing you observed?
 What did the characters say that sounded particularly believable?
 What did the characters do to show who they were?

Despite the structured questions which guide discussion toward positive answers, the children may be too ready to find fault in early evaluations. If so, the teacher may modify their harsh comments by changing them into suggestions for the next playing to protect the feelings of both the players and the observers. The continuing encouragement of positive evaluation from the teacher will help the children learn to avoid making destructive and insensitive comments.

The best source of suggestions for improvement is the players themselves. With experience in playing, they soon learn the satisfaction of working with concentration and are able to recognize the times when they should have been involved. If the atmosphere is conducive, many will learn to admit the shortcomings of their playings and will accept suggestions for improvement from the other players in their group and from observers.

The primary function of the teacher in the evaluation process is to elicit constructive, thoughtful response from the class; a secondary responsibility is to maintain an attitude of acceptance for all serious, creative work and to praise the entire group when deserved.



A shake of the tambourine and the command, "Freeze!" is an effective signal for the children's attention.



The Teacher

In a creative dramatics session, the teacher becomes a partner of the children, guiding, stimulating, and encouraging them to creative, analytical, and evaluative thinking. Because of the close partnership, much of the foregoing discussion has included references to the function of the teacher during the session, particularly in interaction with children. There are, in addition, a few other guidelines or suggestions for the creative dramatics leader which a teacher may find useful.

Getting Attention

Since creative dramatics is often an exuberant, animated activity, the leader needs some device which the children recognize as a signal for their immediate attention. A device will obtain the necessary quiet in which the teacher may assume control and calm the excitement. Sometimes the leader will want to use the interruption to shift the class into the next activity, such as from planning to playing. A tambourine, a small bell, and similar noise-makers that are not excessively raucous are useful devices. Quickly switching the lights off and on also will serve the purpose.

Beginning and Ending the Playing

Signals from the teacher are usually necessary to begin and end the playing time, especially when the dramatization is a narrative and shared with observers. When everyone is quiet and ready to begin, the sign to start, which may be a noise from an attention-getting device or a brief introductory phrase announced by the leader, helps the players begin pretending simultaneously. The phrase, indicating the leader is already imagining the setting, must be suitable for that particular playing. For example, the leader might say one of the following:

"One day in summer, in a very elegant palace . . ."
 "And now each of you lives in ancient Athens . . ."
 "There is an empty street in the city and . . ."
 "The night is very dark. Someone comes . . ."

The definite signal to begin serves as the sign that the moment has come for the children to become involved as player or observer. Ideally this involvement will be sustained throughout the playing.

Many times children will maintain their concentration and conclude their playing with assurance, clarity, and finality that satisfy both players and observers. Such playings require no assistance from the leader to bring them to a close. At other times, even in successful dramatizations, the players' involvement may decrease at the end of the activity and the concluding moments are unsure and confusing. The leader can firmly and positively bring the playing to a satisfying close with a few words of final narration:

And after Goldilocks ran from the bedroom, the bears stared at each other in astonishment, wondering where the strange girl had come from.

If the group is playing a narrative and the observers become restless because the action has begun to lag, the leader may signal the players directly:

You have a few minutes more to end the story.

Participating in the Playing

Sustaining concentration in creative dramatics playing is difficult for some children, but it is crucial to the effectiveness of the activity. The longer and more deeply the children are able to become involved, the more useful creative dramatics becomes as a learning experience. The teacher can encourage the players to prolong or reassert their attention during the playing by participating in two ways: sidecoaching and playing a role. Of the two, sidecoaching is a more flexible and indirect technique. It can be adapted to any playing and can easily be stopped the moment the children are playing securely and independently.

- **Sidecoaching.** Sidecoaching is the leader's sporadic commentary used as necessary during the playing. Comments should be specific to evoke response, but they should never single out individual children.

The comments may be a description of a setting which suggests action. For example, if several children are to prepare a restaurant for the business of the day and only one has found a task, the teacher might say:

The tables in this restaurant are still covered with yesterday's crumbs. The chairs seem to be scattered everywhere. I wonder how the customers will know where to sit. The floor needs some attention, too.

Descriptive commentary may also build atmosphere in which the narrative occurs. If the players find it difficult to imagine a fearful place, the leader can help the children do so.

The night is very dark. The bushes take strange shapes. The trees cast eerie shadows that move menacingly as occasionally a slight wind stirs the branches. The air is heavy and still. The forest has become a mysterious place.

The commentary may simply be a description of the action the leader sees before him or her, given so that the nonparticipating players are stimulated to start their own playing.

One man in the crowd is craning his neck to see the palace gate and another is trying to climb on a wall to see better! A woman is talking to her friend about the amazing new cloth the weavers have made. Several children have sat down in front of the adults. The gate is opening. The emperor must be coming. Let's see what happens.

Many of the ideas mentioned by the leader in the sidecoaching may have already been suggested by the children themselves in their discussion and planning. Sometimes the leader's recall of these ideas will motivate the children to include them in their playing.

Enthusiasm and appropriate timing in the use of sidecoaching are important factors. With experience the teacher will learn to sidecoach with increasing effectiveness. The leader's own involvement in the commentary is contagious and will motivate children to concentrate in greater depth. Adept sidecoaching can change a group's indifferent acceptance of an idea to enthusiastic involvement in the dramatization of it.

Before beginning to sidecoach a playing, the teacher should give the children ample opportunity to create without commentary. The players may have many ideas of their own in the playing. Even if most of the members of a group are active participants, sidecoaching may be necessary for the few who are unsure of themselves and are listening for help. The more independent thinkers will be concentrating on creating their own ideas and will not be distracted by a teacher's comments.

- **Playing a Role.** The second means of helping children sustain involved playing is for the teacher to enact a role in their dramatization. This method of participation can be advantageous with inexperienced and younger groups; over-used, it may inhibit creative and independent thinking.

If the role is that of an authority figure, teachers may control the playing directly. Within the framework of the material being played, they may order their charges to do this or that task, mediate disputes between characters, or lead them on a dangerous and exciting mission, evoking various responses from their followers as they proceed. By actually playing a key role, the leader is in a position to relate to the shyest or to the most obstreperous, equalizing the children's participation.

This technique is particularly useful with younger children who need extra direction from the leader. The teacher, however, should be especially alert to opportunities to encourage interaction among the children in an effort to offset the tendency of

the players to relate only to the leader's character. Child-relating-only-to-leader is an initial step of creative dramatics; the real learning occurs as the children interact with each other.

Older classes also enjoy having the leader enact a role in their playing. Although assuming a role is not essential to a leader's effectiveness, teachers who are willing to meet children on more-or-less equal terms by participating as fully as possible learn about themselves and others, just as children do. Through the experience, teachers gain a better sense of group relationships which will aid them in planning and leading all other learning activities.

When playing a role, some teachers enjoy changing their voices, physical movement, and mannerisms; but the leader's creation of a dominant characterization may stifle the children's creative thinking even though it sustains their attention. In fact, any such characterization presented by the teacher may make such an impact on the class that children who interpret the same role in subsequent playings are likely to duplicate the teacher's every move and inflection for that character. Conversely, some children are so intimidated by the leader's interpretation that, fearing their efforts will fall dismally short of such a performance, they feel too shy to risk trying the role themselves. Teachers who assume a role in the playing may determine the effects of their participation from the reaction of the class and then plan for future sessions accordingly.

Being Flexible

Even though creative dramatics leaders have a carefully planned framework for their sessions, they must be alert to better ideas from the children and flexible enough to accept the suggested change in plans. The teacher must listen carefully and constantly consider the possibility of taking a tangent which appears to accomplish the same purpose. The change suggested may be as minor as the method of casting roles or as major as substituting a story the children create for one the teacher had planned to use. As the leader and the children become more experienced with creative dramatics, the prepared structure will be adjusted and readjusted with increasing regularity. This level of creativity and independence is to be anticipated and welcomed.

Being Successful

Creative dramatics sessions will not always be totally successful. The teacher and the children need time to learn and perfect skills in the technique. The teacher shouldn't be discouraged when the session does not go well; many factors contribute and some are beyond the leader's control. If a teacher is consistently accepting, prepared, and flexible, the chances of success are great.



By playing a key role in the dramatization, the teacher equalizes the participation of all the children — from the shyest to the most obstreperous.



The real learning occurs, however, as the children interact with each other in a happy, creative experience.

MATERIALS FOR CREATIVE DRAMATICS SESSIONS

A Beginning

Activities which are shorter and less complicated than complete story dramatization are important for introducing a group to creative dramatics and for leading a more experienced class into narrative playing. The following examples, chosen from a variety of available sources in creative dramatics, are only a sample. The possibilities for others are endless, a fact leaders will discover as their own imaginations begin to create them.

Activities selected or planned specifically to introduce creative dramatics to a class should help the students relax physically and feel secure; they should also set the mood for concentrated effort. The initial exercises of introduction should be played in unison and should evoke physical rather than verbal response, so that everyone can participate easily and comfortably.

These short activities continue to be essential as classes become experienced in creative dramatics: not only do they add variety to the sessions, but they are stepping stones of increasing concentration toward the full dramatization of any narrative. When the activities become a progression to narrative dramatization, they may again be played in unison, but, in some of the exercises, verbal responses will often become as important as physical response. For example, the teacher might first set a mood for a story with ominous drumbeats. The class listens and moves quietly to the rhythms. After hearing a story, the children play a single character in unison. Next, they pair off and try two characters in a scene of confrontation. This series of brief activities gradually leads the participants to a complete playing of the story.

The activities suggested below may be adapted to any grade level. The teacher simply adjusts the subject to the interests and knowledge of the class, and the children respond in their playing with the depth of concentration and detail of which they are capable.

The activities are arranged under the general headings of rhythmic activities, sense awareness exercises, pantomimes, and improvisation. However, the classifications are flexible since many would easily fit into two or more categories. For example, sensory exercises are sometimes performed in pantomime. If further developed by the addition of dialogue, that pantomime becomes an improvisation.

In leading the beginning activity as well as the entire creative dramatics session, a teacher should motivate the playing; that is, a teacher should give the players a purpose. The more specifically motivated the playing, the greater the chance that it will elicit a concentrated response from the children. For example, a rhythmic activity in which the children are to walk as if they are going to buy an ice cream bar is more evocative than the command to "walk happily." Specific guidance encourages concentrated, more imaginative playing.

The activities presented in this chapter have been selected from eight of many available American and British sources which represent different approaches to and uses of creative

dramatics in the classroom. The activities are presented as direct quotations; teachers should adapt them into activities suitable for their own particular classes and situations.

The eight sources, which also appear in the annotated bibliography on page 69, are:

Barnfield, Gabriel, **Creative Drama in Schools**. Activities reprinted by permission of Hart Publishing Company, Inc., New York City, N.Y.

Complo, Sister Jannita Marie, **Dramakinetiks in the Classroom**. Activities reprinted by permission of I.H.M. Plays, Inc., Publishers, Boston, Mass. Copyright (c) 1974 by Sister Servants of the Immaculate Heart of Mary, Monroe, Mich.

Goulding, Dorothy Jane, **Play-Acting in the Schools**. Activities reprinted by permission of McGraw-Hill Ryerson Limited, Toronto, Canada.

Kelly, Elizabeth Y., **The Magic If**. Activities reprinted by permission of the National Educational Press, Baltimore, Md.

McCaslin, Nellie, **Creative Dramatics in the Classroom**, 2nd ed. Activities reprinted by permission of the David McKay Co., Inc., New York City, N.Y., Copyright (c) 1968, 1974 by David McKay Company, Inc.

Morgan, Elizabeth. **A Practical Guide to Drama in the Primary School**. Activities reprinted by permission of Ward Lock Educational Limited, Yorkshire, England.

Pierini, Mary Paul Francis, **Creative Dramatics, A Guide for Educators**. Copyright (c) 1971 by Herder and Herder, Inc., New York City, N.Y. Activities reprinted by permission of the Seabury Press.

Ward, Winifred, **Playmaking with Children: From Kindergarten through Junior High School**. 2nd ed. Activities reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, N.J.

(EDITOR'S NOTE: A number of the following activities are from British publications. The teacher will notice that they include mention of unfamiliar articles, such as Wellington boots and a mackintosh, and that spellings of words and word choices are sometimes different from American usage. Also, the traditional **he** is used as a pronoun instead of **he** or **she** which is the preferred style today. The teacher will also note that some of the activities are addressed to the individual student, some to the class as a whole, and some to the teacher.)

Rhythmic Activities

1. Move your head as if . . .
you're saying 'yes' . . . 'no.'
your head is a spoon scraping a bowl.
your head is a bouncing ball . . . high, low, fast, slow.
your head is a woodpecker tapping on a tree.
your head is a baby's rattle.
your head is a clapper in a big church bell.

Complo, p. 19

2. Pretend your arms are:
 - a teeter totter . . . back and forth; up and down.
 - propellers on an airplane; a helicopter.
 - sawing a log.
 - rocking a sleeping baby.
 - swinging a bat.
 - throwing a ball.
 - a ferris wheel.
 - making swimming strokes.
 - rowing a boat.
 - arms of a clock.

Complo, p. 20

3. Pretend your hands are:
 - catching a fly . . . holding it . . . letting it go.
 - kneading dough.
 - punching the air.
 - washing yourselves.
 - cutting a big piece of paper.
 - handling sticky glue or taffy.
 - clapping.
 - catching a ball.

Complo, p. 19

4. Slither as if you were a snake.
 - Pretend you have just caught a bug and you are eating it.

Complo, p. 56

5. Scurry around as if you were ants.
 - Carry food as if you were ants.

Complo, p. 56

6. Strut and peck as if you were a pigeon.
 - Bounce as if you were a kangaroo.
 - Scratch as if you were a dog with fleas.
 - Flutter as if you were a butterfly.

Complo, p. 56

7. Leap lightly as if you were a deer.
 - Shake jerkily as if you were a dog out of water.
 - Curl up as if you were a cat taking a nap.

Complo, p. 56

8. Twist as if a pretzel . . . an ice cream cone . . . trees, hurricanes, tornadoes, fishing line, screwdriver, spring . . .

Complo, p. 25

9. Walking as if . . . with soap in the eyes, carrying lighted candles, with a jar on the head, with a pack on the back, on tar, on hot sand, on slippery ice.

Complo, p. 25

- Running as if being chased, in a contest, catching a football, playing tag.

Complo, p. 25

- Jumping as if at a loud noise, with joy, playing high water-low water, on stones in a lake.

Complo, p. 25

- Hopping as if playing hopscotch, playing leap-frog.

Complo, p. 35

10. Growing (as a vine, etc.)
 Floating (as smoke, etc.)
 Being pushed (an intruder being ejected from a hole, etc.)
 Being pulled (rescued from a bog, etc.)
 Crawling (as a slimy evil creature, etc.)

Goulding, p. 53

11. Climb the stairs:
 As a baby learning to walk
 Think first how a baby uses his legs when he walks unsteadily.
 Remember how big and vast a staircase looks to a small child.
 As a teenager
 Perhaps two stairs at a time. Certainly with tremendous energy and agility.
 As a middle aged person
 Movement is slower and more measured, perhaps a little quicker at the beginning than at the end.
 As an old person
 Although there is more economy of movement, it is almost as slow as the young child's again. Every step is an effort, and breath is short.

Morgan, p. 88



"Pretend your arms are a ferris wheel . . ." A short rhythmic activity to music serves to help the children relax and to introduce them to creative dramatics.



Sense Awareness Exercises

• Seeing

1. Come upon the witch's house in "Hansel and Gretel."
See a baby bird that has fallen from its nest.
See a building on fire before anyone else discovers it.
See in a store window just the shoes you want, and go in and try them on.
Meet a favorite aunt at the airport. Watch the plane land.

Example: "You are walking to school when your attention is attracted to the roof of a house where you see smoke coming out. You stop to make sure that it is not from a natural cause. Just then you see tiny flames and you run up to the door, knock loudly, and show the flames to the owner."

Ward, p. 53

2. Children pass a balloon in groups noticing the formation of their hands. Then they do this activity without the balloon, keeping the shape of their hands the same.

Children are allowed to travel the room and grasp objects with their hands, looking to see how their hands move.

Complo, p. 19

3. Look at a rabbit running into a burrow.
Imagine the rabbit is running all the way around the room first before running into the burrow.
See a hole near the foot of the tree. Approach it on your hands and knees very carefully. Perhaps there is a fox in the hole? Use your torch to look down the hole. Much to your relief you see nothing.

Morgan, p. 53

• Hearing

1. Put on blindfolds. Use your body to express what you first recall after hearing each of the following:

Music box playing
Bell ringing
Balloon popping
Airplane taking off
Footsteps
Paper crumbling.

Pierini, p. 60

2. Beat a drum and ask the group to move in any way it suggests.

McCaslin, p. 50

3. Have the group listen to orchestral music. Suggest they try to identify the various instruments. Then have the children be the instruments — not the musicians playing them but the instruments themselves. If they are enjoying the exercise, suggest that each child select a different instrument to be until a whole orchestra has been assembled.

McCaslin, pp. 50-51

4. Either the teacher or the class composes a story in which a variety of sounds are listed and described. It is great fun to act out the sounds and/or what is making them. For example, one child wrote the following narration for the others to act.

I woke up in the morning to the sound of my ALARM CLOCK going off. I opened my CLOSET DOOR which squeaked. Then I turned on the FAUCET and the water made a rushing sound in the sink. After that I ran downstairs to breakfast. The coffee was PERKING in the pot. The BACON was frying in a pan. The TOAST popped up in the toaster. The RADIO was playing, but the MUSIC was drowned out by the STATIC.

Outside I heard my father MOWING the lawn and an AIR-PLANE was flying low overhead. It was going to be hot and my mother turned on the FAN. Suddenly down the street I heard the noise of the SCHOOL BUS, its engine chugging. I ran out the front DOOR, which slammed and I ran down the walk, my SHOES clattering. My DOG barked as I climbed aboard a very noisy BUS.

McCaslin, pp. 51-52

5. Hear a sound like a far-off voice while you are exploring a mysterious cave.

Hear a call for help.

Ward, p. 51

6. You are in a haunted house with your two friends and you hear strange noises; your friends want to stay and you want to leave.

Talk about noises you hear and what they may be.

Complo, p. 110

• Touching

1. Handle a block of wood and pass it on to your neighbor as if it were:

A baby
A large watermelon
A piece of ice
Mud
A heavy box of jewels
A fish (alive; dead)

Feel a piece of velvet which suddenly turns into sandpaper.

Pierini, p. 60

2. First work with the item, then pantomime without the article:

Threading a needle: in bright light; in dim light
Flying a kite on a windy day; calm day
Ironing a frilly blouse
Lift a heavy suitcase and carry it up three steps
Brush your teeth in the morning; at night; in a hurry

Pierini, p. 65

3. Children observe and imitate the movement of a flower, bush, and tree during the following weather conditions:

Sunshine
Gentle breeze
Rain
Furious wind
Snow

Compto, p. 69

4. Walk barefoot on a pebbly beach, then in soft, cool grass, and finally in shoes that hurt.

Pick up a baby rabbit.

Feel your way through a strange room in the darkness.

Example: "Why have you come into this room?" "Is it large or small?" "What are the things you touch?" "How do they feel?" "How cautious are you?" "Are you looking for anything?" "If so, do you find it?" "How do you get out?"

Ward, p. 52

5. Walk barefoot in the soft deep fine sand you find on sand dunes. Feet should sink into the soft sand.

It is a very hot day. You have on your bathing costume. Stand for a moment on top of the dunes, then run down across the firm, hard, slightly damp sand of the beach, and rush into the ice cold sea. Splash yourself all over.

Morgan, p. 45

• Smelling

1. Walk into the house and smell your favorite cookies.

Try to decide which perfume to buy for your mother on Mother's Day.

Come dangerously near a skunk.

Go into a rose garden.

Smell a bonfire of leaves.

Example: "You go into a store and show the saleswoman your money for perfume. She lets you smell one kind and you think it is good. But you don't want to buy the first kind so you go on smelling others with the result that you soon can't tell one from another. What do you do?"

Ward, p. 53

2. Use your body to express what you first recall after smelling each of the following:

Rose
Scented hand lotion; soap

Onion
Fresh-cut grass
Ink

Pierini, p. 60

• Tasting

1. Try a new dish and discover that you like it very much.

Compare the taste of two kinds of pop.

Drink chocolate that is too hot.

Choose your favorite fruit from an imaginary basket and eat it.

Eat what is left of the chocolate cake icing in the bowl.

Example: "Don't you like the looks of the new dish?" "Do you decide not to eat it?" "Are you expected to try it?" "Do you like to admit that the first taste is surprisingly good?" "Just how does it taste?" "Do you eat it all and want more?"

Ward, p. 52

2. Watch someone:
Eat soup in the cafeteria
Cool hot coffee

Repeat what you have watched.

Pierini, p. 65

3. Drink lemonade with lots of ice cubes in the glass.
Drink hot coffee from a paper cup without a handle.

Pierini, p. 60

Pantomimes

• Individuals in Unison

1. Children imitate:
A parrot eating his crackers.
A seal balancing a ball on his nose and clapping.
A dog digging a hole for his bone.
A cat rubbing up against a leg.
A giraffe stretching his neck to eat leaves off a tree.
2. Children enact various developmental stages in the lives of certain animals:
a colt taking his first steps.
a bird learning to fly.
a chick hatching from the egg.
3. Using the whole body to show what you are, pantomime the following:
A piece of toast popping up

Complo, p. 57

Complo, p. 57

Popcorn in a frying pan — cold; warm; hot; popping
 Jack-in-the-box popping out; on the third pop his spring breaks
 Toy soldiers being wound up and marching; then stopping
 Piece of elastic being pulled in one direction; in two directions
 A woman caught in the rain without an umbrella
 A man fixing a flat tire on a busy street
 Women shoppers at a Christmas card sale
 Squirrel finds nuts, eats some, takes the rest to his nest
 Bird bathing in fountain of cold water
 Kitten playing with a ball of yarn

Pierini, p. 39

4. Relaxing

A candle is lit and gradually burns down to a pool of inert wax.
 An overcoat is carelessly hung on a hook and slowly falls to the ground.
 An iceberg coming into warmer water gradually melts in the sea.
 A flower slowly withers.
 One is very tired and slowly goes to sleep.
 A wreck slowly sinks to the bottom of the sea.
 A piece of wall-paper, not properly put on, slowly peels off the wall.
 A feather floats gently to the ground.

Barnfield, pp. 40-41

5. Tension and Relaxation

Someone is suddenly hurt and falls unconscious.
 A fright . . . then everything is all right.
 Having great difficulty opening a door . . . then leaning on the doorpost exhausted.
 A firework is exploded near you . . . then you see what it is . . . relief.
 A struggle . . . and the relaxation after.
 A tug of war match . . . to the final pull . . . and relaxing after.
 The exertion of an athlete in a throwing event . . . and relaxation.
 The swim ashore from a shipwreck . . . lying exhausted on the beach.
 A mountain climber hauls himself up the last section to the peak . . . and rests on the top.

Barnfield, p. 41

6. Take one action and do it as three different people. For example:

You go into a restaurant to order a meal.

Do it as:

A teen-age boy who is very hungry

A middle-aged woman who has very little appetite and sees nothing on the menu that she wants.

A very poor old man who is hungry but must limit his choice to what he can afford.

What does each order? How does he eat it?

McCaslin, p. 49

7. Ask each person in the class to represent a mechanical appliance. He does not operate it; he becomes it.

McCaslin, p. 50

8. Clean out your dresser drawer. How will you do this? Take the whole drawer to your bed and sit next to it? Stand over the opened drawer removing articles and placing them on the top of the dresser? Sit down on the floor with the drawer beside you? Think before you begin. How do you do it normally? As you take the things out, hold and examine them so that we may see whether you are holding a pair of socks or a shirt, a piece of jewelry or a baseball, a diary or a comic book. What do you keep in your drawers? Have you a wastebasket handy to discard broken or unwanted things? Let us see what you are doing. Structure everything and give the items shape in your hands.

Kelly, p. 40

• **Change-of-Mood Pantomimes**

1. One bright sunny day, you are sitting on the dock of a lake and you are fishing. It has been one hour since you started and you have caught nothing. Suddenly there is a jerk on the bait. Happily and excitedly you begin to pull in the line. Just as you have it drawn up to the pole the fish falls off and lands back in the water.

Complo, p. 115

You have just turned on the TV to watch your favorite program. All of a sudden there is an announcement that this program will not be seen because of a special news broadcast.

Complo, p. 115

3. It is the first night of the symphony and you are nervous. You tap your baton on the desk to get the symphony's attention. You begin to direct what the symphony is playing (show excited parts and show slow and quiet parts). You are almost finished with the piece, and your music falls to the floor. You must end the piece, as if nothing has happened. Bow gracefully and leave the platform.

Complo, p. 86

4. Pick up a letter which the postman has just pushed through the letterbox. Open it. It contains bad news. Cross and sit in a chair.

Morgan, p. 88

5. Pump up the flat tire on your bicycle.
It is a beautiful day, the sun is shining. Dressed in your new jeans and shirt or blouse, you are ready for a bicycle ride in the country. With your lunch under your arm, walk to the garden shed. Take out your bicycle. Begin to mount, and notice the flat tyre. Prop the bicycle against the wall. Pump tyre vigorously. It makes no difference, and you realize you have a puncture. Roll up your sleeves and face the dismal project of having to repair it.

Morgan, p. 88

• **Group Pantomimes**

1. One child is the "mirror." A second child performs one of the following actions and the "mirror" copies identical actions.

Teenager carefully putting on makeup
 Youngster brushing his teeth early in the morning
 Three different kinds of people eating corn on the cob
 Someone chewing gum
 A man shaving

Pierini, p. 39

2. Alphabet letters:

Children form letters
 ACDEFHIJKLOPRSQTUVY using any part of their bodies.

Children form letters missing from sequence.

a b ____
 e f g h ____

Children form the letters missing from various words.
 i.e., go — g ____

Children work in groups to form words.

Complo, p. 94

3. Numbers:

Children form numbers using any part of their bodies.

Children form numbers missing from sequence.

1 2 ____
 6 7 ____

Children work in groups and form the numbers of their home
 address and telephone.

Complo, p. 94

4. The flowers have not had water for a long time and they are
 dying. A young girl comes to sprinkle them and they all grad-
 ually come back to life.

Complo, p. 69

5. Lunch counter: one customer wants his order "in a hurry;" one
 customer "can't decide;" and a third customer patiently waits
 his turn while a waitress tries to get the orders to a busy cook.
 Shoe store: a busy clerk is "torn between" two customers who
 insist on seeing and trying on several pairs of shoes while three
 customers wait their turns.

Airport: passengers "check in" with the ticket clerk who is trying
 to inspect tickets and luggage "too carefully."

Pierini, p. 33

6. You are people in a bus terminal. Some of you are going on
 trips, others returning; still others are meeting friends or rela-
 tives. There may be a porter, a man selling tickets, a man selling
 newspapers and magazines, etc. By your behavior, let us know
 who you are and how you feel as you wait for the buses to
 arrive and depart.

McCaslin, p. 48



"As a group, pantomime a bed of flowers that has not had water for a long time."

Improvisations

1. You are the voice and hands on a TV commercial, and it is up to you to sell to a million viewers the newest in hand lotions, SPUDSON'S SOFT SOLUTION. You have one minute to convince everyone that he must buy this product. Use your voice and hands just as you've seen done many times on television. End the commercial by telling the audience where they can purchase this great stuff.
2. You are a group of children in an apartment house. It is Valentine's Day, and you are gathered in the front hall to look at and count your valentines. You see one child in the building going to her mailbox, and you notice that she did not receive any. How do you feel about this? What is each one of you like? Do you decide to do anything about it? If so, what do you do?

Complo, p. 86

McCaslin, p. 60

3. You are a group of children who live near a very cross, elderly woman. She chases you away from her property whenever you come near it. This particular morning, you see that someone has broken her fence and ruined many of her pretty flowers. For the first time you feel sorry for her. What do you do? How does she react to you? Do you all agree as to whether you should help her? Do your actions change her attitude toward children?

McCaslin, p. 60

4. The scene is a small bakery. One of you is the owner, one of you a child who helps him on Saturdays, and another is a beggar. It is not busy this particular morning so the owner goes out for coffee. While he is gone, a beggar comes into the shop and asks for some bread. The girl (or boy) knows that she should not give away the bread but she feels sorry for the old man. What do they say to each other. What does the owner say when he comes back?

McCaslin, p. 61

5. You are a committee from your school, assigned the job of selecting a gift for your teacher, who is retiring. Each of you has an idea of what you think is appropriate, and you have only a certain amount of money to spend. The scene takes place in a large gift shop. Let us know who you are and what you want to buy. What is the decision you finally make?

McCaslin, p. 59

6. Looking for work:

A young girl or boy needing extra pocket money, knocks at several houses in the hope of finding odd jobs. The householders react in characteristic manner. The group work out their own ending.

The main character must know the reason for wanting extra pocket money. The characters of the householders must be carefully thought out. One may be a harassed mother whose baby wakes up crying with the doorbell. Another may give the schoolchild a lecture on doing without things . . . the boy may be told of work in the last house, only to find on arriving there that someone else has just beaten him to it.

Morgan, p. 99

7. A public library reading room:

A hive of silent activity, some people working at tables, some going through the books on the shelves. Enter a character wearing a grubby mackintosh.

After browsing through the shelves, he is seen slipping a book into his pocket. The theft is reported to the librarian who, on some pretext, manages to take the thief's coat off him at the desk. The book is found, the culprit confesses, giving a reason for the theft. Whether he is held for questioning by the police, or let off with a warning, depends on his story, the librarian and the group.

Morgan, pp. 98-99

Then to Narratives

Language Arts

- **Readers and Textbooks.** Materials suitable for creative dramatics abound in the regular language arts curricula. Stories and narrative poems from the language arts texts and basal readers are often playable because many contain the necessary physical action and conflict between characters. Writing that is not filled with action, particularly certain poems, may be useful for establishing a mood in which to introduce materials that can be played.

The activity of playing may complete the thorough reading and study of a story or poem, may initially prepare the children for their reading, or may be integrated between the reading assignments. Of course, the more variety there is, the better are chances for maintaining the excited involvement of the class. A few suggestions for presenting text materials follow:

Children may read the selection silently in preparation for discussion and playing.

The teacher might introduce a new story from the text by first telling it to the class. Then after the playings, the children actually read the story.

Several students may read the story aloud to the others in the class. Sometimes certain students may not follow along in the text but will concentrate on listening, motivated by the realization that they will soon be playing the story.

- **Full-Length Children's Books.** Narratives of full-length children's books are also rich sources for creative dramatics. With longer books, the dramatization will recreate only selected segments of the narrative, preferably those chosen by the players. Again, the books must be narratives of action and conflict. Most examples of good children's literature include these essential elements; therefore, there is a wide range of materials from which to select segments for dramatization. A particular book may be read or heard by everyone in the class followed by playings in which everyone participates. Another approach is for selected children to read the same book, and thereafter, to choose, plan, and play segments of the book. The class might be divided into several groups, each concentrating on a different book. After developing their dramatizations, the groups could then share their work with each other.
- **Anthologies of Stories Selected for Dramatization.** In addition to textbooks and full-length children's books, anthologies of stories specifically collected for dramatization provide another source of material for creative dramatics in language arts and social studies. Below are some suggested volumes:

Chilver, Peter. **Stories for Improvisation.** London: B. T. Batsford, LTD., 1969.

Primarily for older elementary and junior high school students, the 34 stories of this book are an international mixture of folk tales and legends — some humorous, some mysterious, a few sad. Brief notes and suggestions for playing of all stories are included. Introduction contains comments about leading a group in creative dramatics.

Fitzgerald, Burdette. **World Tales for Creative Dramatics and Storytelling.** Englewood, N.J.: Prentice-Hall, Inc., 1962.

Over a hundred folk tales of leprechauns, ogres, royalty, animals, and ordinary mortals represent many cultures. Organized by the continents from which they have originated, the stories vary in length, complexity, mood, and message. Age levels of six to 13 are suggested in an appendix. The book also includes a glossary which provides the pronunciation of unusual words and names, a bibliography, and an introduction to creative dramatics.

Kase, C. Robert. **Stories for Creative Acting.** New York: Samuel French, Inc., 1961.

Each of the more than 60 stories and poems is a recommended contribution from an experienced creative dramatics leader. The stories and narrative poems comprise a wide range of subjects and types. There are traditional children's tales, legends of heroes, narratives based on literature, fables, and folk and fairy tales. Each selection is preceded by a brief evaluation from the contributor and suggestions for appropriate level. The last chapter is a series of descriptions and recommendations of several other story collections.

Siks, Geraldine Brain. **Children's Literature for Dramatization.** New York: Harper and Row, Publishers, 1964.

Although the collection is a combination of both poetry and stories, the importance of poetry as a source of creative dramatics is made particularly evident in this volume. Over 80 poems, which either "invite action or characterization" or "motivate conflict," provide an abundant resource representing the work of many poets. The poems, of varied lengths, moods, types, and subjects, are all preceded by a brief analysis or suggestions for presentation. The 50 stories, also similarly introduced, are organized by recommended age levels and are adapted from sources as Norse and Greek mythology, the Bible, folk literature, and modern adult and juvenile fiction. An appendix lists all poems and stories by both subject and age level. Selected bibliographies of creative dramatics and related topics complete the book.

Ward, Winifred. **Stories to Dramatize.** Anchorage, KY: Anchorage Press, 1952.

This was the first such collection and is still a valuable source of materials. Most of the more than 100 selections are stories, although there are a few poems. Sources include traditional and folk tales; legends of many cultures; literature celebrating the seasons; adaptations of adult literature by Dickens, Hugo, and Shakespeare; and excerpts from Biblical and modern literature. Arranged by specific age levels, the selections are introduced with a brief comment about the most important quality of each. For example: that new characters might be added, that older children new to creative dramatics would find a certain story easy and stimulating, that background material would be readily available, that specific characterizations might be developed for townspeople, etc. Two introductory chapters are concerned with choosing materials and leading children into dramatizations. The book also includes suggestions for guiding older students into integrated projects based on historical research as well as a list of books useful for such projects. Titles of additional recommended stories for dramatization are accompanied by a bibliography of their sources.

- **Original Narratives Created through Dramatization.** Narrative playing need not always be based on an actual story or poem. As classes are guided into creating their own stories, students discover and learn to control the elements of a dramatic narrative: a plot of action and conflict, clear characterizations, foreshadowing and suspense, exposition contained in dialogue, and a satisfying conclusion. A few methods of motivating players to create together in small groups follow. Usually the groups will want to share their final results with the others.
- A story is to be created which includes the use of an object as a key idea or prop. The class first sees, touches, discusses the object; then the children incorporate imaginary versions of it in dramatizations. Examples: an artificial flower, a large feather, an old bottle, a clock, a purse, a broken toy, a ring with a missing stone.
- Again an object is to be a key idea, but the object is suggested rather than actually shown. Examples: a hole in the ground, an empty house, a ladder, a canoe, a picnic table. The class may be assigned the same object or each group may be given something different.
- Assign each group three unrelated words which represent a place, a person, and an object. Examples: a boat dock, a dentist, and a bowl of spaghetti; a hospital emergency room, an astronaut, and a trumpet. In subsequent assignments, the leader might wish to add a word designating mood or atmosphere. Examples: anticipation, excitement, disappointment, anger, etc.
- The leader may tell the beginning of a story by introducing main characters, by setting the scene, and by initiating a conflict. Afterward, each group, working independently of the others, develops and concludes the narrative.
- Quote a common statement with implicit conflict. The groups develop stories including the statement. Examples: "It's time to quit." "No, you can't leave." "It broke off in my hand." "Keep quiet, it won't hurt you."
- Play a short segment of music with a dominant mood or rhythm, or produce unusual sounds which stimulate imaginative thinking. The players may need help getting started in the form of questions from the leader. Examples: "What could be happening?" "Who is there?" "What did they do?" "And say?"

Social Studies

Social studies is as readily united with and enriched by creative dramatics as the language arts. Dramatic play can be the culminating activity of learning in any segment of social studies in which individuals or groups interact physically or verbally. The following possibilities are only a beginning:

- After a geography unit, the classroom might be imaginatively transformed into the land being studied as the children are guided in dramatization on a trip over its mountains, rivers, deserts, and plains. Each area has its hazards and pleasures for the senses; the travelers' journey should be slow and deliberate and involve concentrated playing.

- Great historical events can be the motivation for playing, even though the event may be a formal ceremony and past or future conflict only implied. Examples: The signing of the Declaration of Independence or the Magna Carta; the landing of the Pilgrims at Plymouth Rock or Cortez and his soldiers in Mexico.
- Important events in the life of a famous historical personage will be more clearly remembered and understood if dramatized. Examples: Louis Braille's failure to convince his contemporaries of the value of his printing system for the blind; Harriet Tubman's repeated and dangerous missions to rescue and to free 300 slaves from the South.
- In the study of current events, the children first read and select newspaper articles which are most suitable for playing and then in groups, plan and dramatize them to create a living newspaper.
- Narrative songs or ballads that are expressions of a particular group from the past or present are another source for creative dramatics in social studies. Examples: sea chanteys, spirituals, folk songs of many countries, and cowboy and railroad songs.
- Students' understanding of any given culture being studied can be enhanced by playing out typical scenes of family life and customs, religious rituals and ceremonies, hunting or food-gathering procedures, and vocational tasks. Playing legends, folk tales, or myths of a culture is also a step toward greater understanding of that culture.
- After students are thoroughly familiar with the culture of a country, give them a certain situation, such as a family receiving word that an unexpected fortune will soon be theirs. Next, part of the class, working in pairs or small groups, will improvise the scene within the context of the culture studied. The remainder of the class will create the same event happening in a modern family in the United States. Sharing the improvisations with one another and discussing the similarities and differences encourages greater understanding of both cultures through comparison.

Model Creative Dramatics Sessions

In planning creative dramatics sessions to enhance the academic curriculum of language arts, social studies, science, or other subjects, the teacher will want to include a variety of techniques. These techniques might include short introductory activities; appropriate music, objects or films to set a mood; the extemporaneous telling of a narrative; questions to guide discussion; several playings; and evaluation through further discussion.

Examples of a variety of techniques are demonstrated in this chapter through plans for two kinds of sessions — one based on a narrative, the Greek myth "Icarus," and the other on a specific topic, "petroleum." In the Icarus narrative, the teacher presents totally new material to be developed through playing; in the session based on petroleum, creative dramatization springs from the recall of information previously studied by the class. Both sessions are planned for fourth or fifth grade students experienced in creative dramatics and may be expanded or compressed into one or several periods of playing.

The main direction of the session will be determined by the objectives the teacher has chosen. Sometimes a story can fulfill many purposes or objectives and is equally useful

in teaching language arts, science, or social studies. For example in "Icarus," the teacher might select any one or combination of the following objectives as guides in planning and leading the session:

- to introduce and stimulate interest in the study of Greek myths
- to discuss and play the elements of a story: character, plot, dialogue, action, conflict
- to experience an ancient tale of western civilization, as related to information from modern technology
- to realize that the feelings of modern people are the same as those of people throughout history
- to introduce new vocabulary words such as **labyrinth**, **maze**, etc.
- to stimulate interest in a science unit through learning about a creative "scientist," such as Icarus' father
- to introduce a unit of study on the space age by showing the ancient desire to fly
- to learn about creative inventions of the past, both mythical and real; i.e. in flying, the wings of Icarus and the aerial inventions of Leonardo da Vinci

After the objectives of the narrative or the topical session are defined, the leader's plans will naturally form four basic units which will vary considerably in length and in importance from one session to another. The four units, as outlined below, create a flexible framework from which to chart a sequence of events for a creative dramatics session.

Basic Sequence of Events in a Session:

- **Motivation** setting the mood with music and other aids; establishing an environment for creativity
- **Presentation** relating narrative, poem, or other key ideas which are the basis for the playing
- **Playing** casting for individual and group playing; assigning particular areas of the room; the actual playing of the material; evaluating
- **Conclusion** ending the session with a unifying and quieting experience

Through discussion and questions, the leader guides the entire session. Possible questions should be included throughout the plans for the session. For example, questions:

- should encourage initial involvement with the subject during motivation
- may further examine the meaning of the presentation
- should guide the evaluation of the playing

- may lead to enrichment of the next playing with more details and concentration
- may be necessary during the playing (side-coaching) to preserve the flow of action

Creative Dramatics Session Based on the Narrative "Icarus"

Objectives

- To introduce and stimulate interest in the study of Greek myths
- To discuss and play the elements of a story: character, plot, dialogue, action, and conflict
- To experience an ancient tale of western civilization, as related to information from modern technology
- To realize that the feelings of modern people are the same as those of people throughout history
- To introduce new vocabulary words, such as **labyrinth**, **maze**, etc.

Preparation before the Session

- Mount pictures of the following and display in prominent positions: a labyrinth and various types of wings (birds', butterflies', insects', angels', man-made wings, airplanes', etc.)
- Select records or make tapes of recordings of two musical selections — one ominous, one flowing. Suggestions:

Ominous

Night on Bald Mountain, Mussorgsky
Symphonic Metamorphoses, Hindemith
The Sorcerer's Apprentice, Dukas

Flowing

Fantasia on Greensleeves, Vaughan Williams
Barcarolle, Offenbach
Clair de Lune, Debussy

- Learn the story of Icarus

Sequence of Events

• The Motivation

1. With the students at their desks, introduce cardboard boxes of various sizes. Begin a discussion to stimulate interest and imaginative thinking with questions such as these:

What is one of the most interesting/different/strange objects which might be found in each of these boxes? (Start with the smallest box first.)

What might happen to the contents if the box were to change shape?

How might the situation change as the size of the box changes?

What might happen if you were small enough for the box to encase you?

2. Introduce and briefly discuss pictures or 35mm slides of labyrinths and mazes. What is a labyrinth? A maze?

3. Instruct the class: As you remain at your desks, close your eyes and listen to the music (music with mysterious, ominous, "lost" mood) and pretend:

that the various boxes have all changed into labyrinths

that the walls and floors are made of cement

that you have been lost in a labyrinth for days

that you are cold and hungry

that you are a famous inventor who has lost favor with the rulers and now has been placed in the labyrinth to die

4. Conduct a brief discussion based on such questions as:

What did it feel like to be lost in the labyrinth?

What happened to your inventor, the character you were imagining?

If you were trapped in a labyrinth, how might you attempt to escape?

Teacher: A labyrinth is significant in the Greek myth I am going to tell you today.

• Presentation

1. Tell the story of Icarus with students at their desks or seated in a circle on the floor. If the story is to be told with the students seated on the floor, the teacher might suggest that they move to the circle winding their way through an imaginary labyrinth.

Teacher: "Many of you have heard the story of Icarus and his father, Daedulus. There are many variations of the story, but the way I tell it today is the version we will use in our playing."

Tell the story.

"Among those mortals who grew so wise that they learned the secrets of the gods, none was more cunning than Daedulus . . ." etc.

Source: "Icarus and Daedulus," **Old Greek Folk Stories Told Anew**, by Josephine Preston Peabody. The story may also be found in many books about Greek mythology.

2. After telling the story, take time to reflect on the mood created by Icarus' death.

Throughout the story what are the various emotions Icarus and his father experience?

How old are they?

What are the major events of the story?

What is the exciting part of the story?

Don't tell us. Think about it; close your eyes and visualize you're playing that part of the story.



"We'll pretend we've been lost in a labyrinth and have just found a way out." In the planning and playing of a narrative, children learn new vocabulary words and experience feelings common to all people.

• **The Playing**

1. Play music with sailing, floating, soft flowing, flying mood.

With the music in the background, everyone become Icarus as he first tries out his wings and gradually learns to fly. After the unison playing of Icarus' flight, work in pairs to create the segment where Daedulus gives Icarus his wings and teaches him to fly.

2. Return to a circle to discuss the flying experiences. Show the pictures and/or slides of the various types of wings.

What are some different types of flying?

How would human beings fly differently from birds?

What are some various speeds and styles of flying?

3. Develop different methods of flying, individually and in unison, such as a flock of geese following the lead bird. Encourage the students to find their own way to fly together or alone.

4. Again, the story of Icarus is the subject of the playing. This time, one group plays the entire story and the others observe.

• **The Evaluation**

Evaluate the playing by asking questions such as:

What were the most exciting moments of the playing?

As the next group plays the myth, what can they do to make the story even more meaningful?

How would the wax and feather wings vary from the wings of a bird?

How would they be attached to the human body?

How would Icarus and his father start to fly? What would their beginning movements be like?

How would they land?

How long would it take for Icarus to learn to use his wings?

Without adding scenery, how can we create the sun?

How can we involve everyone in the class in one playing of the story which has only two characters?

A second complete playing with other players will include students' ideas.

- **Conclusion**

Listening to the slow, gliding music, each person becomes a bird and slowly and quietly returns to his desk.

Now you read the story of Icarus to yourselves. After you have finished, think of places in the story where more conversation might be added to the playing of the next drama session.

Creative Dramatics Session Based on the Topic "Petroleum"

Objectives

- To recall, first in discussion and then in playing, factual information previously learned which answers these questions:

How is petroleum discovered?

What happens to petroleum from its discovery to its refinement?

What are some products of petroleum?

- To reinforce intellectual learning by the bodily and verbal enactment of that learning
- To enable the children to integrate factual information about petroleum with their own general knowledge by creatively combining the two

Preparation before the Session

- Select an object that can be used as a "divining rod," i.e., a long brush or a forked stick.
- Prepare word lists of people, locations, and petroleum products.

Sequence of Events

- **Motivation**

1. With the students at their desks, the teacher begins:

We will start today by pretending two strangers have come to our class. They have come because they know that we have been studying about petroleum. They are very curious about oil and want to learn everything they can about it from us. If you could tell them only one fact about petroleum, what would it be?

If it is necessary to encourage discussion, the teacher may use additional questions similar to the following:

What exactly is petroleum?

How was it formed? When?

Where is it found? How?

For what is it used?

2. The teacher continues:

Our two visiting strangers are especially interested in how oil is found. How could we use this brush (pencil, ruler, or other prop) to help us find oil? Each of you pretend that you have such a brush and with your imaginary instrument, show our strangers how you would use it to find petroleum. You may move about the room as you search.

After a minute of looking, the class is called together to sit in a circle on the floor.

• Presentation A

1. The leader begins a discussion of the discovery of oil:

You have been using many good imaginary methods of seeking oil. But how is petroleum **really** discovered?

Eliciting participation from as many children as possible, the teacher guides the review discussion through questions and summarizing statements.

2. The teacher continues:

Now what is a divining rod? How are they used? How could our brush become an "oil divining rod?" Show me, don't tell me.

Playing and Evaluation

1. The children search the classroom for oil with their divining rods. After a few moments, the petroleum searchers are called back to the circle, and each is assigned to one of four groups with the following instructions:

You will have a few minutes to plan a playing about discovering oil. Groups One and Two will show us how oil is **really** found; Groups Three and Four will show us how oil might be found with a divining rod. When we share the playings with each other, we will especially want to see if and when each group discovers petroleum.

2. The groups plan their playings and share them with each other.

3. Brief discussions follow to evaluate the playings.

● **Presentation B**

1. Discussion resumes:

Now that many of you have found petroleum, how would we get the oil from the ground to a refinery?

2. Through discussion, the process is recalled and reviewed.

Playing and Evaluation

1. Three groups are designated to play the process:

Group One discovers the oil.

Group Two becomes the oil and the pipes which transport it.

Group Three becomes the refinery.

2. The groups are given a few minutes to plan their specific tasks before the playing.
3. The groups combine their parts for a continuous playing and a discussion of their participation follows.

● **Presentation C**

1. With the entire class seated on the floor near the chalkboard, the teacher says:

To most people, the word **petroleum** means gasoline. But you know that there are many other products made from oil. We are going to create and play several ideas which involve petroleum products. First, we must remember a few.

2. Under the heading **Petroleum Products** on the chalkboard, the teacher writes the children's suggestions, i.e., tires, cosmetics, medicine, plastic wrap, galoshes, fertilizer, etc.

Next we need a list of people.

And finally, we must make a list of places where something might happen, such as in an elevator, under a tree, in a cafe, or at a street intersection.

Playing and Evaluation

1. Divide the class into three or four groups. Each group may then select one or two words from each category from which to create a story with a beginning, middle, and ending. One group, for example, may plan a story from the words raincoats, dentists, and baseball diamond.

2. The groups are given the opportunity for planning and playing their stories simultaneously, while the leader visits each to hear ideas and to give any necessary suggestions.
3. Each group then shares its playing with the others and discussions follow.

• Conclusion

As the discussion about the playings of the original stories ends, the leader quietly says:

Stand up, close your eyes. Use your imaginations to make oil slowly flow into the room from the hall. It stops at ankle depth which limits the way you can move. As you open your eyes, see the oil spilling into your shoes; feel it between your toes and in your socks. As you concentrate on moving through the petroleum-filled room, slowly go to your desks. (If the desks have been rearranged for playing, ask the children to arrange them in regular classroom order as they carefully wade through the thick crude oil.) Beside your desks which are now in place, close your eyes once again. The oil slowly recedes, and we are free to sit.

Our visitors have seen petroleum discovered, taken from the earth, transported, and refined. They have learned that oil becomes many products. Before they leave, we need to give them some last bit of written information about petroleum that they may take with them. During the next few minutes, write something important about petroleum that will help our visitors remember what they have seen and heard here today.

The written assignments are collected, to be returned later with an oily "thank you" mark from the imaginary visitors.

EVALUATION

A child's participation in creative dramatics cannot and should not be measured by a specific letter or numerical grade with its implication of passing and failing. As pupils participate, however, their involvement with the activity and their contributions to the group do indicate their place on a continuum of progress toward the objectives of creative dramatics. The notation of that progress is important for the leader's planning of future sessions. A teacher who is aware of every individual's level of participation can more effectively plan to guide the children toward thinking and behavior beneficial to each.

An evaluation sheet similar to the one on page 67 may be prepared for each member of the class. It provides the teacher with a cumulative record of a pupil's growth in skills which are developed by participation in creative dramatics.

The teacher will have no chance to take notes during a session about individual children's reactions and contributions because leading a session requires the same intense concentration from the leader that is being nurtured in the participation of the children. Since teachers must rely on memory, they should make the evaluations as soon after the session as possible.

Making individual evaluations for every session is unnecessary. Half a dozen evaluations are adequate to demonstrate a child's progress throughout an entire academic year. The first and final sessions of the year would be useful for revealing a full continuum of development. The remaining several sessions may be selected at random and in somewhat regular intervals throughout the year.

The measurement of progress may be noted by a number on a rating scale of 1 to 9, as defined below:

Rating	Definition
1 to 3	Inhibited behavior: withdrawn, hesitant, or sporadic participation
4 to 6	Preferred behavior: willing, creative, confident, self-controlled participation
7 to 9	Exaggerated behavior: boisterous, aggressive or hostile participation

After each child's behavior in a particular session has been evaluated, the teacher may find it helpful for planning future sessions to combine the individual progress reports on a single form. By so doing, the teacher can see the development of the class as a whole at a glance.

CREATIVE DRAMATICS EVALUATION

Student's Name _____

1 to 3 — Inhibited behavior: withdrawn, hesitant, sporadic participation

Rating Scale: 4 to 6 — Preferred behavior: willing, creative, confident, self-controlled participation

7 to 9 — Exaggerated behavior: boisterous, aggressive, or hostile participation

Date _____

[illegible]

Class _____

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BIBLIOGRAPHY

Barnfield, Gabriel. **Creative Drama in School**. New York: Hart Publishing Company, Inc., 1970.

Gives definitions and aims of drama in classes of upper elementary and junior high schools. Considers importance of enthusiasm and participation of teacher. Covers simple techniques for relaxation and introductory exercises, motion and movement, rhythm and dance, improvisations and pantomimes, character and plot, and speech. Final section of book considers introducing a script and eventually producing it onstage for an audience. Contains extensive list of recorded music for creative dramatics and sources for further reading.

Chambers, Dewey. **Literature for Children: Storytelling and Creative Drama**. Literature for Children series. Dubuque, Iowa: William C. Brown Company, 1970.

Divided into two sections: Storytelling and Creative Drama. Storytelling: guidelines for selection, preparation, presentation techniques, and importance in the classroom. Creative Drama: definition, values, getting started, using creative dramatics, and educational implications. Included are selected bibliographies on storytelling, story collections for telling, and creative dramatics.

Chilver, Peter. **Stories for Improvisation in Primary and Secondary Schools**. London: B. T. Batsford Limited, 1969. O.P.

See page 52.

Complo, Jannita Marie. **Dramakinetics in the Classroom, a Handbook of Creative Dramatics and Improvised Movement**. Plays, Inc., Boston, 1974.

Stresses the teaching of fundamental movement skills as they apply to creative dramatics. Filled with dozens of specific ideas and short activities, beginning with moving-in-place skills through characterizations. Many exercises spring from studies in science, social studies, and poetry. Story dramatization briefly introduced in final section. Bibliographies are included on creative dramatics, stories, and children's books. Lists of recorded music are interspersed throughout the text.

Cornwell, Paul. **Creative Playmaking in the Primary School**. London: Chatto and Windus, 1970. O.P.

Account of experiments in the use of creative dramatics as a stimulus for spoken and written language. Contains script of **The Odyssey** as organized, rewritten, and produced by children. Illustrated with drawings, photographs.

Crosscup, Richard. **Children and Dramatics**. New York: Charles Scribner's Sons, 1966.

Presents dramatics as opportunity to discover self and the human qualities one holds in common with others. Chapters explain and exemplify improvisation, make-believe, pantomime, games, communication and values, and music and dance. Final chapters are on techniques of staging a creative play. Brief bibliography is included.

Cullum, Albert. **Push Back the Desks**. New York: Citation Press, Scholastic Magazines, Inc., 1967.

Personal account of a creative teacher's use of drama to teach units in history, mathematics, geography, biology, grammar, literature, art, etc. Included are specific examples in an inspirational narrative.

Duke, Charles R. **Creative Dramatics and English Teaching**. Urbana, Illinois: National Council of Teachers of English, 1974.

Exploration of relationship of creative dramatics to stages in a child's development and the need for creative dramatics in special education classes. Deals with fears of initiating creative dramatics faced by teachers who have not had formal training in leading sessions. Specific suggestions are included for activities in pantomime, improvisation, characterization, and role playing. Extensive bibliography and list of films are useful for inservice training in creative dramatics.

Ehrlich, Harriet. **Creative Dramatics Handbook**. Office of Early Childhood Programs, School District of Philadelphia, Philadelphia, 1971.

Compilation of materials from 18 12-week creative dramatics workshops conducted by the Philadelphia School District. Handbook gives techniques and exercises for developing sense memory, expressing emotions, creating characterizations, dialogue, and finally, story dramatizations. Simple activities are included for beginning sessions as well as activities for language arts that teach topics such as parts of speech (nouns, adverbs, compound words, etc.), vocabulary and meanings, rhyming, and consonant placement. Also listed are specific creative dramatics activities in social studies for both lower and upper grades (a unit in Afro-American history, for example, contains a lesson plan about Harriet Tubman). Suggestions are given for adapting creative dramatics for a class of retarded children and for an after-school program. Selected bibliographies for creative dramatics, story collections, and creativity and lists of games and recordings useful in creative dramatics are included.

Fitzgerald, Burdette S. **World Tales for Creative Dramatics and Storytelling**. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962. O.P.

See page 53.

Gillies, Emily. **Creative Dramatics for All Children**. Washington, D.C.: Association for Childhood Education International, 1973.

Considers six forms of creative dramatics such as sense awareness, listening, pantomime, the story dramatization, discussion, and constructive criticism. Includes annotated bibliography of 20 recent creative dramatics courses. Brief chapters are included on creative dramatics with children who speak English as a second language, with the emotionally disturbed, and with the brain injured.

Goulding, Dorothy Jane. **Play-Acting in the Schools**. Toronto, Canada: The Ryerson Press, 1970.

Introductory comments about leading creative dramatics (play-acting). Examples are given of the integration of creative dramatics and the teaching of English, science, music, art, social studies, physical education, and rhythmic movement.

Haggerty, Joan. **Please Can I Play God? Notes and Sketches Based on an Adventure in Dramatic Play**. Indianapolis: Bobbs-Merrill Company, Inc., 1967. O.P.

Account of actual experiences in introducing creative dramatics in a slum school in London. Many anecdotes and descriptions are given of ways children developed certain materials. Author believes these deprived children derived many benefits from the short-lived program.

Heinig, Ruth Beall and Stillwell, Lyda. **Creative Dramatics for the Classroom Teacher**. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974.

Step-by-step approach to leading creative dramatics in the classroom with many practical applications in language arts, social studies, science, etc. Specific conversations about situations are often used as examples. Includes simple activities for the inexperienced leader, techniques for leading narrative pantomime and encouraging in-depth involvement, suggestions for selecting, editing and originating activities, and a consideration of being a leader. Stories and children's books are suggested throughout by age group and in final bibliography. A selected list is given of teacher-aid materials for strengthening understanding of and relationships with children.

Hennings, Dorothy Grant. **Smiles, Nods, and Pauses, Activities to Enrich Children's Communications Skills**. Citation Press, New York, 1974.

Nonverbal communication emphasis reveals importance of action in communication and drama. Pantomime exercises are based on words, motions, shapes, situations, and messages. Also considers talking and listening, story dramatization, and objectives. A selected annotated bibliography is given.

Henry, Mabel Wright, (ed.). **Creative Experiences in Oral Language**. National Council of Teachers of English, Champaign, Illinois, 1967.

Contains 12 articles by leading practitioners in the teaching of language arts. Seven articles pertain to creative dramatics: How to Begin, The Need for Creative Experiences in Oral Language, Creative Dramatics for Exceptional Children, Rhythmic Movement as Related to the Language, Storytelling, What Is Creative Dramatics?, and Readiness for Reading.

Kase, C. Robert. **Stories for Creative Acting**. New York: Samuel French, Inc., 1961.

See page 53.

Kelly, Elizabeth Y. **The Magic If: Stanislavski for Children.** Baltimore: National Educational Press, 1973.

Written for the young reader. Book stresses the importance of developing awareness, imagination, and concentration to create believable playing. Planned primarily for children interested in acting who will be working alone under the guidance of a parent or teacher. Many exercises and practice projects are adaptable for classroom use in creative dramatics.

Lowndes, Betty. **Movement and Creative Drama for Children.** Boston: Plays, Inc., 1971.

Explanation of creative dramatics, teacher's role, and children's ability. Chapters are devoted to self-discovery, sensory awareness, creative movement, mime, and verbal improvisations.

McCaslin, Nellie. **Creative Dramatics in the Classroom.** New York: David McKay Co., 2nd Edition, 1974.

Introduces creative dramatics, its values, and uses in the classroom. Specific examples are given of exercises in sensory awareness, pantomime, and improvisations. Brief analysis is made of dramatic structure. Also included are examples of stories and poems to be played. Consideration is given to special education students in creative dramatics. Annotated bibliography of creative dramatics sources is included.

Mearns, Hughes. **Creative Power: The Education of Youth in the Creative Arts.** Gloucester, MA: Peter Smith, Second Revised Edition, 1958.

Narrative account of a successful teacher's efforts to encourage creative growth in youth. Examples are given of incidents in his teaching which reveal his concern that every child develop creative thinking and realize his or her own personal uniqueness.

Morgan, Elizabeth. **A Practical Guide to Drama in the Primary School.** London: Ward Lock Educational, 1968. O.P.

Guide and reference book covering basic introductory exercises which give children an awareness of their hands, feet, and heads; and activities in dance drama, pantomime, and improvisation. Exercises are accompanied by notes on methods of presentation to the class and related to other subjects of the curriculum or aspects of daily life. Final chapters consider producing a play for an audience.

Pierini, Mary Paul Francis. **Creative Dramatics: A Guide for Educators.** New York: Seabury Press, 1971.

Manual for introducing creative dramatics. Includes many brief activities in sense awareness, pantomime, improvisation, and characterization. Some of these activities may be motivated by poems included in the text. Story dramatization is also considered with examples. Detailed plans are given for combining creative dramatics with the teaching of the basic design principles of visual art: rhythm, space, color, line, shape, movement, and texture.

Sawyer, Ruth. **The Way of the Storyteller.** New York: The Viking Press, 1962.

Discusses the history and importance of story-telling; techniques for selecting, preparing and telling a story; and telling as an approach to children's books and reading and to poetry. Eleven stories for telling and an extensive reading and story list for additional material are included.

Schwartz, Dorothy Thames, and Aldrich, Dorothy. **Give Them Roots and Wings.** Washington, D.C.: American Theatre Association, 1972.

Manual for using creative dramatics in elementary school. Included are goals, objectives, general procedure, and a demonstration lesson. Five areas of concentration with specific exercises are creative movement and pantomime, sensitivity, perceptual and affective, characterization, dialogue and dramatic form. Glossary, rating sheets, and bibliography are included.

Shedlock, Marie L. **The Art of the Storyteller.** (3rd ed.) Dover Publications, Inc., New York, 1951.

Covers many aspects of story-telling including choice of story, determining its essential components, what to avoid, creating and maintaining an effect, and suggestions about discussion and activities to follow the telling. Includes 18 stories for telling along with a list of other stories and their sources.

Siks, Geraldine. **Creative Dramatics, An Art for Children.** New York: Harper Brothers, 1958. O.P.

A guide for the teacher on the methodology and philosophy of creative dramatics. Chapters are about being a creative dramatics leader: selecting, analyzing, and preparing materials and guiding children to create drama, considering three age groups — preschoolers, sevens and eights, and nines through elevens. Appendices include an extensive bibliography and materials for creative dramatics listed by the three age groups, including suggestions for stories, poetry, and music.

Tyas, Billi. **Child Drama in Action: A Practical Manual for Teachers.** New York: Drama Book Specialists, Publishers, 1971.

Manual for teachers using drama with children ages six to 10. Twenty-two lessons include dramatic exercises, situations for discussion and improvisation, and story outlines. Initiates ideas for dramatization through the exact words a teacher uses in each lesson plan. List of suggested recordings and bibliography are included.

Wagner, Jearmine and Baker, Kitty. **A Place for Ideas — Our Theatre.** Revised Edition. Anchorage, New Orleans: Anchorage Press, 1952.

Contains many photographs of children in creative endeavors. Book is concerned with the development of children's creativity and self-expression in art, writing, movement, and speaking; all culminating in expression in theatre.

Ward, Winifred. **Playmaking with Children from Kindergarten through Junior High School.** (2nd ed.) Appleton-Century-Crofts, Inc., New York, 1957.

Basic text for field of creative dramatics. Gives guidance in techniques of working with three age groups. Considers literature for playmaking, presenting the stories, and the creative playing of them. Other topics related to classroom use are therapy in playmaking, speech movement, and the teacher's role. Annotated bibliography on creative dramatics and related fields and extensive lists of stories and recorded music are included.

Ward, Winifred. **Stories to Dramatize.** Anchorage, Kentucky: The Children's Theatre Press, 1952.

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